

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

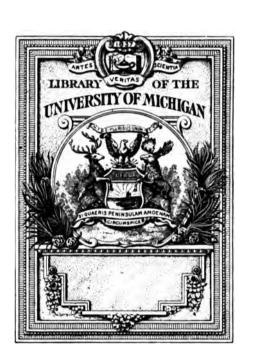
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + Refrain from automated querying Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/





CC. / .I3

·			
•			
·		•	

• • . ·

•

•

.

·

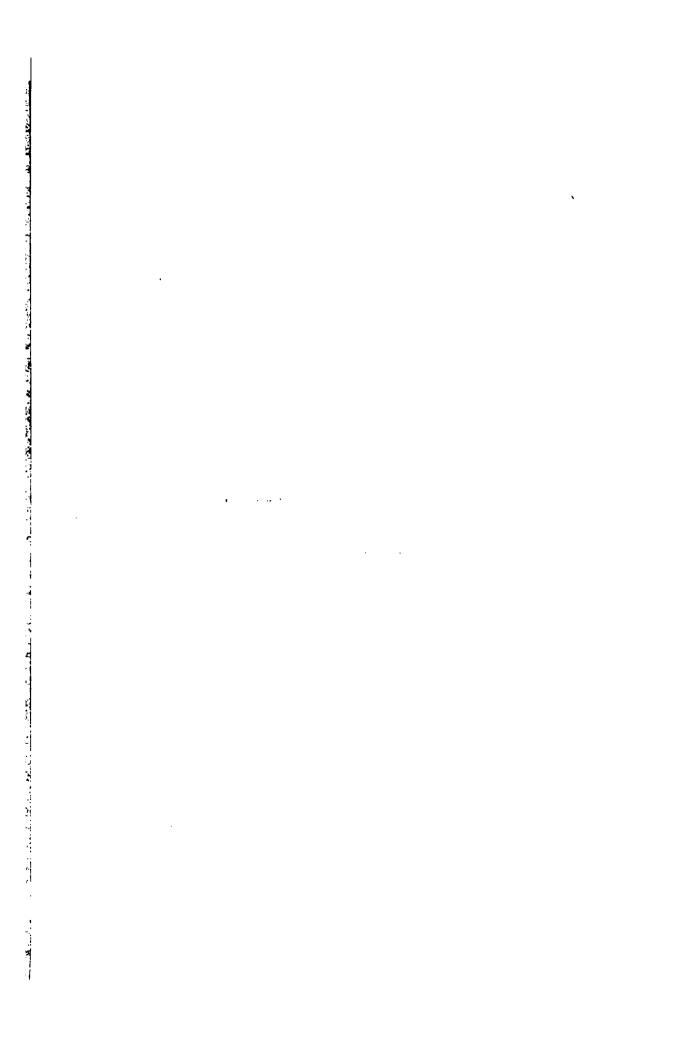
•

THE

ILLUSTRATED ARCHÆOLOGIST.

VOLUME I.

1



Illustrated Archæologist.

A Quarterly Journal

DEVOTED TO THE STUDY OF THE ANTIQUITIES OF GREAT

BRITAIN; THE DEVELOPMENT OF THE ARTS AND INDUSTRIES

OF MAN IN PAST AGES; AND THE SURVIVALS OF

ANCIENT USAGES AND APPLIANCES

IN THE PRESENT.

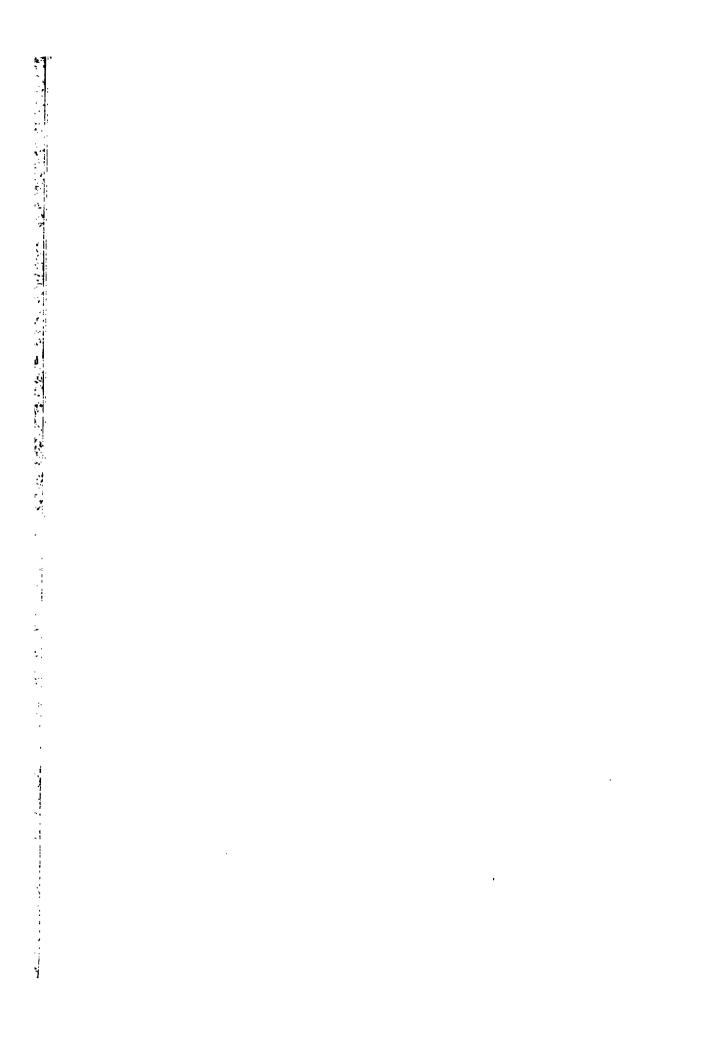
EDITED BY

J. ROMILLY ALLEN

F.S.A.Scot.

VOLUME I.

CHARLES J. CLARK, 4, LINCOLN'S INN FIELDS, W.C.





THE

Illustrated Archæologist.

JUNE, 1893.

A Very Ancient Industry.

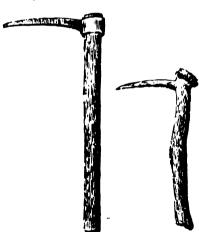


ROBABLY few people are aware that there still exists in this country a manufactory of gun and tinder-box flints; and it is still more probable that very few have realised that this curious industry in flint is perhaps the oldest representative of genuine native industry in Great Britain; so old indeed is it that it can be traced back to the very earliest aboriginal inhabitants of these

islands, when, as an Irishman would say, they weren't islands at all, but were joined to the continent of Europe. In that far back time Man was quite ignorant of the use, or, indeed, of the existence, of metals as such, and made his rough axes and spear-heads, knives and skin-dressers, arrow-tips and piercing tools, of flint. The general use all over the world of flint, or some closely allied silicate stone, by Stone-Age man, is remarkable, and seems to prove how stern was the necessity that drove man without metals to the discovery of that which was of such excellent service in supplying the need for sharp, hard, and useful implements. But to return to our subject: the locality where the gun-flint manufactory still lingers is the village of Brandon, situated on the borders of Suffolk and Norfolk, and there is little doubt that gun-flints have been manufactured here since such things were first used; before that time tinder-box flints were in all

VOL. I.

probability made here. And who can limit the use of the flint and steel? Matches, as we know them, are but of yesterday, some fifty years old at best; but the flint and steel enjoys an age-reputation actually greater than that of the Pyramids. In fact, there is every reason to believe that this has been the method employed in Northern Europe for making fire as far back as the age of stone itself, when, for want of steel, man used the nodules of iron pyrites, such as are found in the chalk and in the clay beds of various geological formations. But to go back beyond the historical age of the tinder-box, the neighbourhood of Brandon was a depôt of flint-work of quite another kind in the Stone Age itself, when the people of that age made their weapons and implements of the flint obtained from some old workings which are now known as Grimes' Graves. These remarkable old pits were sunk down to the level of the flint vein, and in them have been found implements of flint in every stage of manufacture, together with the curious pick, fashioned from an antler of the red deer, which was their rough means of getting out the precious flint. It is a most interesting fact that the iron-headed pick in use to-day clearly owes its form to, or, in other words, is a descendant of, this



Prehistoric and Modern Picks used in Flint Mining.

primitive pick-axe. In the annexed figure may be seen these two picks placed side by side for comparison, and it will be observed that the curve and position of the iron pick-head corresponds to that of the brow-antler of the stag horn.

One of the reasons, if not the sole reason, why this locality was discovered by primitive Man, and worked ever since by Man down to our own times, is the very fine quality of the flint which occurs here. Instead of the comparatively small and often very branching nodules of flint, such as we usually

find in the upper chalk, the Brandon flint occurs in massive and compact pieces, often as large as pillows; the quality, too, is fine and even, so that the fractures are clean and regular; a very important thing in making either a gun-flint or an arrow-head. Curiously enough, the present site whence the flint is obtained is not near the old Stone-Age workings, nor are either of the sets of flint-pits in Brandon itself, but in the vicinity, although the gun-

flints are made in the village. There seems, however, to be a strange survival of primitive times even in getting the flint out of the ground, for although the pits have to be sunk some twenty-five to thirty feet before the suitable "stone" is reached, the flint is got to the surface without any rope, ladder, basket, or windlass, or, indeed,

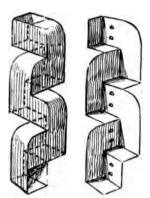


Diagram showing method of reaching flint veins.

any mechanical appliance whatever. The modus operandi consists in sinking a series of alternating ledges or steps, in such a manner that, when the bottom is reached, it is some ten or twelve feet away from the perpendicular line below the opening; each of the steps or ledges is from three feet at the top step to six feet at the bottom one, and the excavator jumps or drops down, but climbs up by means of footholes picked in the vertical sides of the steps. The shaft does not go straight down vertically, but follows a zig-zag course in a diagonal direction, proceeding alternately forwards and sideways. The

shape of the shaft may be realised by making a model in tin or cardboard, as shown on the accompanying diagram. When the vein or layer of good flint is reached, a horizontal tunnel is driven as in an ordinary mine, the worker bringing his lumps of flint to the bottom of the step-like shaft, where he throws them up on to the first ledge; clambering up, he repeats the operation on to the next ledge, and so on, until he gets to the surface, where the excavated flint is stacked in one-horse loads, called "jags". These jags are loosely covered with

loppings of fir-trees to protect the flint from the sun and wind, which are said to spoil its character for flaking up well. It is generally supposed that the age of flint implements can be proved by the patinated or semi-glazed appearance of the fractured surface, and to some extent this is so; but it is a curious fact that at Brandon this formation of patina takes place under some conditions very rapidly, and to such an extent that the glaze resembles porcelain, and such examples are known to the natives as china-faced flints, and may often be seen as ornaments in the cottages of the villagers. The loads of ex-



"Quartering" Hammer, showing edge turned by long use.

cavated flint are brought down to the village as required; there is no

regular gun-flint factory, but the work is done in little sheds, often at the back of the cottages. The first operation consists of "quartering" the flint, as it is called—that is, breaking it up into pieces of convenient size. The operator sits down usually on a box or a rough block of wood; upon his left leg, above the knee, is tied a thick pad, upon which he lifts one of the great masses of flint, and,



Quartering.

with a quartering-hammer, consisting of a heavy iron head and short handle, he breaks up the hardest flint as easily as if it were so much chocolate.

Now there is a reason for this, which is one of the greatest importance as showing how prehistoric man must have gone to work. If the flint be placed on the ground and broken with a hammer, it

would not only be an exceedingly difficult operation, but, when broken, it would have a rough, splintery fracture in all directions, rendering the flint useless for anything. But, by adopting the former method, an elastic rebounding blow is obtained, which not only breaks the flint with the greatest ease, but it does it in exactly the spot the operator wishes, and with a clean, even, conchoidal

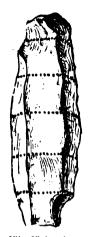


Flaking.

fracture. One may sometimes see, at country fairs, men who make a show of strength by breaking stones with their fists. The "knack" followed by them is practically the same as that which enables the gun-flint maker to break up his flint, and which was known to pre-historic man in the making of his flint implements.

When a sufficient quantity of flint has been "quartered", the

operator replaces the thick pad on his leg by a piece of leather, and



Flint Flake, showing where four gun-flints would be knapped.

taking up one of the pieces of flint, places it thereon, and proceeds to flake it up by means of another hammer somewhat similar in shape to a quartering-hammer, but smaller, the head being only about three inches long. The mode of procedure is as follows: the piece of flint is held firmly on the leg by the left hand, a smooth surface being presented to the hammer, and the worst or most useless part of the flint being used to hold it by, so as not to waste any good material. The hammer is now used to crush off any crust or useless ragged edges, and when this is done, a slight tap of the hammer about a quarter of an inch from the edge of the flint strikes off a curious, knifeshaped piece of flint, whose length is equal to the thickness of the lump operated upon. The point where the hammer touches the flint shows a little bulb, which is scientifically known as the "bulb of percussion", and the fracture which severs each flake is clean

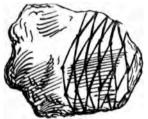
and sharp, and what is technically known as conchoidal. The operation is repeated till the whole lump of flint is flaked up, leaving only the rough piece in the hand, which is of course waste.

An interesting fact about these flakes is, that they exactly resemble the flakes made by our old friends the men of the prehistoric period, and which they used for knives and similar useful tools; and, indeed, in many parts of the world, but notably in India and Mexico, have been found scores of flakes and cores precisely similar as to their method of manufacture to the Brandon examples.

The flakes having been struck off and thrown into a basket or tub, the operator now starts on a very dif-



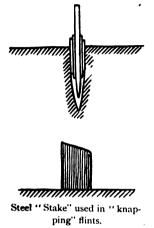
" Flaking" Hammer.



Method of "flaking" a Flint, showing the basal outline of a series of flakes.

ferent modus operandi. He seats himself before a large block of wood, from the flat top of which projects a steel somewhat like a chisel, with the cutting edge on the slant. This piece of steel is called a "stake", and it is not simply driven into the block of wood, as would at first sight appear; for if it were, the rebounding blow would not be obtained, and the flint could not be

readily broken, nor could it be fractured with precision, nor with the conchoidal fracture already described; so, in order to obtain the



necessary elasticity, the following simple little contrivance is arranged: a hole is made in the block, deeper and wider than the steel "stake" which is to be driven into it; the sides of this hole are now fitted with thick pieces of old leather (usually the soles of old boots cut into strips), and the steel stake is then driven in between these, which hold it firmly but prevent its going quite home. This clever arrangement leaves the stake with a yielding side-padding, and a hollow beneath it, thus permitting a blow upon its top to be an elastic or rebounding one, and carrying out the same principle as we find

adhered to in quartering and flaking the flint. The operator sits in front of, and facing, the block and stake, and holding a flint-flake in

his left hand across the stake, flat side down and pointing towards himself, he "knaps" off with a "knapping" hammer little squares of the flint, which with very slight trimming become the finished gun-flints. As a rule, a knapper keeps his hammer on the move all the time he is at work, whether he is holding a flake, or picking up a fresh one, or chatting with a neighbour who has dropped in, much in the same manner as a grocer's assistant in chopping lump-sugar does not stop his chopper, even if there be a momentary absence of sugar under it.



"Knapping" Hammer.

In front of the knapper are a row of receptacles, often meat-tins, or such like easily obtained appliances suitable for the purpose, into which are placed, as made, the different sorts of gun-flints; for it is practically impossible to sit down and set to work to make any special sort of gun-flints, as the following description of the various kinds will show. Usually, when a knapper starts on a tub of flakes, he turns out a large variety of gun-flints, depending upon the size, shape, quality, and colour of the particular flakes to be worked up. For example, a musket flint is a good-sized, well-shaped piece from the middle of a good flake, whereas a common gun flint is a smaller square. A pistol flint is another still smaller piece, and a pocket-pistol flint is so diminutive, that specially small flakes are made to obtain

them. Single ridge flints are the result of a narrow flake without a flat top, and single edge flints are caused by a bad or accidental fracture spoiling the flint for anything better. Chalk heel flints are those made from flakes where the chalk has penetrated, giving white blotches to the flint, whilst common grey flints are those where the chalk staining has equally permeated the black flint. Therefore it is

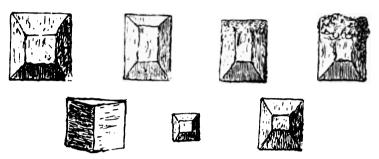


Knapping.

possible for the knapper to make a number of each kind from a single tub of flakes. At the end of a day's work the flints are counted away into barrels or casks according to their sorts, and a record is made upon a piece of paper kept in the head of each barrel, so that the exact number in each is seen at a glance, as also the day's addition: the workers also being credited accordingly,

for pay is by the quantity made, and not for the time employed in making.

Besides gun-flints, there are still large quantities of tinder-box flints made at Brandon; and this is all the more remarkable, considering how rare tinder-boxes now are. It is almost impossible



Gun and Pistol Flints.

to meet with them even as curiosities and yet there is a good trade in tinder-flints; but they all go to Spain and Italy, and even further off than that. They are used by the people in very rural districts, and by shepherds and others.

It is a curious fact that for travellers in uncivilised regions, and especially in tropical and moist ones, the flint and steel is more reliable than any other method of getting fire. Matches, being of wood, are quickly rendered useless by damp, whilst a soaking wet flint and steel (if such a thing were possible) will strike a spark; whilst, as for tinder, there are innumerable materials in almost all countries exceedingly suitable and easily dried sufficiently for the purpose, such materials being mossy fibre, fungi, decayed wood, woolly coating of leaves, fibres from seed capsules, and many others. We



" Frenchman" Strike-a-Light.

thus see how and why it happens that an apparently obsolete appliance is still in demand in some localities and under certain circumstances. Now of "strikea-lights", as they are called, there are two recognised kinds, viz., square flints resembling large musket-flints, which were introduced from France in the last century, and were, and are, therefore, known as "Frenchmen"; and roughly circular, oval, or ovoid

flints known as "Englishmen". These Englishmen are very remarkable, because they very closely resemble the Stone-Age implement known as a scraper.

These scrapers are found in almost all parts of the world where Stone-Age man can be traced; and although it is very probable that large numbers of so-called neolithic scrapers are merely very old



Old English Tinderbox Flint.

discarded "Englishmen", at the same time these scrapers certainly were made in neolithic times, for they still exist amongst the Esquimaux and other tribes which may be regarded as survivals of Stone-Age man. It is very likely, too, that the neolithic scraper was the pattern selected as most suitable for a tinder-box flint. As we find there is still a use for the flint and steel, it will naturally be asked, Why are gun-flints still made? The answer is a simple one. When the percussion-cap superseded

the old flint-lock musket, enormous numbers of the latter were thrown on the market and bought up cheaply by merchants and others. Thousands of these found their way to Africa, to be bartered with the natives for ivory and other desired African produce. Now as a gun-flint is not good for very long, it follows that a fresh demand sprang up for gun-flints, and these again were made at Brandon and bought by African firms for export to Zanzibar and other ports of communication with the interior of the Dark Continent.

EDWARD LOVETT.



The Cup of Ballafletcher.



the International Folk-lore Congress, held at Burlington House in October 1891, a photograph of the glass goblet here illustrated was exhibited by Mr. A. W. Moore, author of *The Folk-lore of the Isle of Man*. Save for the design engraved upon the glass, the goblet seems commonplace enough. But the archæological interest of an object is not

always to be judged by its appearance. It is described by Mr. Harrison, who edited for the Manx Society, in the year 1865, Waldron's *Description of the Isle of Man*, as "a crystal cyathus, engraved with floral scrolls, having between the designs on two sides upright columellæ of

five pillars"; and he adds that it "is uncommonly light and chaste in appearance, and might pass for a specimen of the glass of ancient Sidon, once so famous". The photograph suggests that this description was written from memory. It is, however, sufficiently accurate to identify the goblet, whose history, indeed, for the past two hundred years is well authenticated. It was given to the first of the Fletcher family, who succeeded to an estate and mansion called Kirkby, afterwards Ballafletcher, in the parish of Braddan in the Isle of Man. To him, with



The Cup of Ballafletcher.

the vessel, an injunction was given that as long as he preserved it, peace and plenty would follow; but woe to him who broke it, as he would surely be haunted by the Lhiannan Shee, or Peaceful Spirit. It was accordingly kept in a recess, and was only taken from its place on Christmas Day. Mr. Harrison says, on Easter Day also; but here he was perhaps mistaken. When taken down it was filled with wine, and quaffed off at a breath by the head of the house only, as a libation

to the spirit for her protection. In 1778 the family of Fletcher came to an end; and at the sale of their effects it was bought by Robert Cæsar, Esq., who gave it to his niece for safe-keeping. Train, in his History of the Isle of Man, written about fifty years ago, speaks of it as having been presented by an old lady, a former proprietor of the estate, to Colonel Wilks, the late proprietor. Colonel Wilks kept it in a strong oaken box, mounted with silver. It afterwards passed into the hands of Major Bacon, of Seafield House, to whom it belonged when Harrison wrote, and from whom it descended to his grandson, Mr. John Cæsar Bacon, in whose possession it now is. He has kindly sent a photograph of the cup and given permission to have it reproduced. He very properly attaches a high value to it, and guards it with jealousy. Of its history before the succession of the Fletcher family to the estate nothing is known. The tradition is that it belonged to Magnus, the Norwegian King of Man, and that it was pillaged by him from St. Olave's shrine. This we may take leave to doubt. Judging from the form and workmanship, it is probably of not much earlier date than the seventeenth century.

The chief interest of the goblet lies in the purpose for which it was used. The Lhiannan Shee was, it is evident, the ancestral, or house, spirit of Ballyfletcher. There are many cups and horns in Northern Europe to which legends are attached connecting them with supernatural beings. The Luck of Edenhall is one of these. It belongs to Sir George Musgrave of Edenhall in Cumberland; and is said to have been stolen from a company of fairies who were feasting in the garden near St. Cuthbert's Well. Like the Cup of Ballafletcher, the luck of the family was supposed to depend upon its preservation. We are not told that it was used in any household rite. It was first mentioned by Francis Douce, the antiquary, who visited Edenhall in 1785, but whose verses upon it add nothing to our information.

It has often been described. The Rev. Dr. Fitch of Scarborough, who examined it about thirteen years ago, speaks of it as "a glass stoup, or drinking-vessel, about six inches in height, having a circular base, perfectly flat, two inches in diameter, gradually expanding upwards till it ends in a mouth four inches across. The material is by no means fine in quality, presenting, as it does on close inspection, several small cavities or air-bubbles. The general hue is a warm green, resembling the tone known by artists as brown pink. Upon the transparent glass is traced a geometric pattern in white and blue enamel, somewhat raised, aided by gold and a little crimson. It will, of course, stand on its base, but it would be far from wise to entrust it, when filled, to this support." The best opinion is that it is of

Venetian origin. It is kept in a case evidently made for it. Both the Luck and its case are shown in the woodcut, borrowed, with the consent of the publishers, from Chambers's Book of Days. The pattern upon the case is said to be identical with one on an inkstand which belonged to King Henry VII; and the material, cuir bouilli, was a favourite one at that period. There is, however, nothing to show that the case was made at the same time with the vessel itself. The sacred letters "I.H.S." upon the lid (Fig. 3) have led to the suggestion that the Luck was formerly a chalice. But, although chalices of glass were sometimes used, the shape of the Luck, its unsteadiness when full, and the difficulty of drinking from it without spilling some of its contents, point to its being intended rather for convivial than sacred uses.



The Luck of Edenhall.

The famous Oldenburg Horn, preserved at the palace of Rosenborg at Copenhagen, is another vessel to which a fairy origin is attributed. The earliest account of it is found in Hamelmann's Oldenburger Chronik, written late in the sixteenth century; and the same story in all essentials is still repeated by the Oldenburg folk. The story is that, on the 20th July 990, the then Count of Oldenburg was hunting in the forest of Bernefeuer, when he started a roe and followed it to the Osenberg, distancing all his attendants. The weather was hot, and the count, thirsty with his ride, wished audibly for a draught of water. Scarcely had he uttered the wish when the

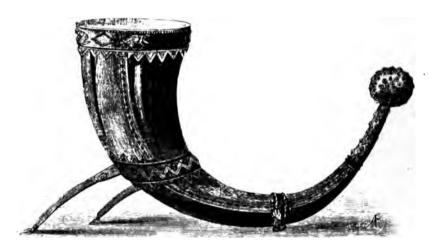
hill opened and a lovely damsel appeared with this horn in her hand and offered him drink. Not liking the look of the beverage, he declined to drink. Whereupon she pressed him to do so, assuring him that it would go well with him and his thenceforth, and with the whole house of Oldenburg; but if he refused, there would be no unity from that time forth in the family. He put no faith in her words; instead of drinking, he poured out the contents, which took the hair off his horse wherever they splashed him, and galloped away with the horn. An examination of the vessel shows that it belongs to the middle of the fifteenth century. It is of silver-gilt, bearing enamelled coats-of-arms and inscriptions, to the effect that it was made for King Christian I of Denmark in honour of the Three Kings of Cologne.

The museum at Bergen in Norway contains several horns of a similar kind. One of them is said to have been presented, filled with drink, by a troll-wife in Hallingdale, one Christmas Eve, to a man named Gudbrand Godberg. He threw the drink over his shoulder and rode off with the horn. The troll cursed his posterity down to the ninth generation to be afflicted with some bodily blemish; and it is said the curse was literally fulfilled. This horn is encircled by a strong band of gilt copper, inscribed with the names of the Three Kings, and bears an oval crystal set in a plate also of gilt copper. the museum at Arendale is a horn known as the Öiestad Horn, which was an heirloom in the family of a man whose daughter eloped with her lover on St. John's Day. Pursuing them, he was stopped by a troll, who offered him drink in this horn. He flung out the contents, which, falling on his horse's loins, burnt the hair off, and fled. Fortunately he was delivered from pursuit by the crowing of a cock, and at length caught his daughter, and stabbed her lover to death. The horn is encircled with rings of silver gilt, and bears an inscription invoking the blessing of God and the Three Kings on the drink of their servants.

Sweden, too, rejoices in several of these treasures. A drawing of one of them, for which I am indebted to Professor Dr. George Stephens, and which is here reproduced, appeared in the *Illustreret Tidende* of Copenhagen in the year 1881. The story attached to it relates that one Christmas night, in the year 1490, Fru Cissela Ulftand, the lady of Ljungby, in Scania, heard from her mansion a sound of revelry proceeding from a great stone on her estate known as the Magle stone, and sent one of her boldest servants to see what was going on. He found the stone raised, and the trolls dancing noisily beneath it. A beautiful female stepped forth, and, presenting to the guest this drinking-horn and a pipe, requested him to drink the troll-

king's health and blow in the pipe. Instead of complying, he seized both the horn and pipe and galloped back to his mistress, pursued by the trolls in full cry. They offered prosperity and riches to the lady if she would restore the pipe and horn; but she persisted in keeping them, and they are still preserved at Ljungby. The adventurous servant, however, died three days after; his horse died on the second day; the mansion has been twice burnt, and the Ulftand family has never prospered since the theft from the trolls. The horn is stated to be of an unknown mixture of metals, with brazen ornaments, and the pipe to be a horse's leg-bone.¹

In various churches of Denmark there are said to be chalices of which legends akin to these are told. At Aagerup a man went down



The Trolle-Ljungby Horn.

on Christmas Eve to see the trolls making merry. He spent the night with them, and as he departed they invited him to come again next year. A troll maiden then brought him a stirrup-cup. He, however, had his suspicions; so, casting behind him the contents of the cup, he spurred his horse and rode away. The trolls followed, but had a difficulty in keeping up with him so long as he rode on ploughed land. When he took to the highway they gained on him, so that he was in great danger. At length he reached the churchyard, and threw the cup over the wall into the consecrated enclosure, where

¹ Thorpe, Northern Mythology, vol. ii, p. 89; quoting Afzelius, Svenska Folkets Sago-Hästder,

they could not get it. It is described as of gold. The liquor, where it touched the horse's back, took off the hair.

Gervase of Tilbury and William of Newbury relate stories of fairy cups stolen in England. The former in the Otia Imperalia informs us that in a forest of Gloucestershire, apparently somewhere near the city of Gloucester, there was a hillock about the height of a man, situate in a glade. Knights and hunters were wont to ascend this mound, one at a time, when tired and thirsty, and cry out "I thirst". A cupbearer would then appear and present the adventurer with a large drinking-horn, adorned with gems and gold, and containing an unknown liquor of delicious flavour, cool and refreshing. Having then handed him a towel to wipe his mouth the cupbearer would disappear. One day, however, a knight kept the horn. When the theft came to the ears of the Earl of Gloucester, he put the robber to death, and gave the horn to King Henry I. Gervase of Tilbury wrote early in the thirteenth century, more than two generations after King Henry's death, and his book at best is only one of gossip. But though of little or no value as a witness to historical facts, Gervase's testimony is not to be overlooked as to the existence of this tradition at Gloucester. The story given by his contemporary, William of Newbury, also connects the cup with Henry I. According to him, a Yorkshire peasant, not too sober, riding home late one night, passed a barrow, and heard therein the sound of singing and feasting. He found An attendant came to him and offered an open door, and looked in. him drink. He poured out the drink and made off with the cup. It was presented to the King, who gave it to his brother-in-law, David, King of the Scots. After having been kept for several years in the Scottish Treasury, it was given by William the Lion to King Henry II, who expressed a wish to see it. We are vaguely told that it was of unknown material, of unusual colour, and extraordinary shape. The horn of Gloucester is not described.

Now, it was the custom during the Middle Ages to keep valuable cups and other precious articles in the royal treasury. And William of Newbury lived so near to the time of King Henry II, and his assertions respecting this cup are so very definite, that it seems probable there really was in the treasury at that period a cup of the description referred to, of which this tale was told. Mr. Hubert Hall, F.S.A., the author of *The Antiquities and Curiosities of the Exchequer*, has been kind enough, in response to my enquiries, to search the inventories of the regalia and the wardrobe and the plate and jewel accounts for it; but he has failed to identify it. About a hundred years after William and Gervase had written, there was a great

robbery of the treasury, in which the pious monks of Westminster were concerned. Much property was then lost and never recovered, so that it is not altogether wonderful that we cannot now trace either cup or horn.

In the Isle of Man was said to have been another cup which has disappeared as mysteriously as it was obtained. Waldron, who wrote towards the end of the first quarter of the last century, relates the story of a man who was drawn by invisible musicians to a fairy festival. When he was offered drink, one of the company, whose features he seemed to remember, warned him not to taste anything, "for if you do", he added, "you will be as I am, and return no more to your family." The feast being over, the company disappeared, leaving the man with the cup in his hand. He found his way home, and, under the parson's advice, devoted the cup to the service of the Church; and Waldron says: "this very cup, they tell me, is that which is now used for the consecrated wine in Kirk Malew." It is certain, however, that it is no longer at Kirk Malew. The chalices now in use were presented by Mrs. Woods of Balladoole in 1838. Prior to this, I learn, on the vicar's authority, that he has been unable to find any trace of a chalice. If, in the early part of the eighteenth century, the church possessed a sacred cup of such interest as Waldron assigns to it, a search by the antiquaries of the island ought to result in some information as to its disappearance.

The story found its way into the prologue of the Conte del Graal, by Chrestien de Troyes. That author, or one writing in his name, begins his poem by saying that the wells and springs of the rich land of Logres harboured damsels who fed the wayfarer with meat and pasties and bread. But King Arangons did wrong to one, and carried off her golden cup, so that never more came damsels out of the springs to comfort the wanderer. Stranger still, we find as far off as China a similar tale. A student made a bet with a party of fellow-students to pass the night alone in a haunted house. He had lain down to sleep, when a wedding-party entered; and after awhile he was invited to join it. With many apologies for the intrusion, and for having no present to offer the bride, he accepted the invitation. The party used large golden goblets; and it occurred to the student to carry off one, that he might show it to his companions as evidence of his story. So he hid it in his capacious sleeve, as Ah Sin did the cards, and leaning his head on the table, pretended to be drunk. He heard the guests by-and-bye departing; and the bride's father collected

the goblets, of which one was missing; but he would not have the student disturbed to enquire for it. When all was quiet, and the dawn was breaking, the student rose and found his friends; and on being shown the goblet they could not refuse their belief to his story. Years rolled on: the student became a magistrate in a distant place. The head of an ancient family there gave a banquet in honour of his arrival, and ordered up his large goblets which had belonged to the family for many generations. The box containing them was found with the seals he had placed on it ten years before unbroken; but only seven out of eight goblets were inside. When the guest learned his host's loss he politely said that as he had a similar goblet at home he would send it to make up for the lost one. On comparing it with the other seven, however, it was found to be identical in form and pattern with them. And the only conclusion that host and guest could arrive at was that the cups had been borrowed by foxes, to which animals the Chinese attribute all the superhuman powers our own ancestors ascribed to trolls or fairies.1

With the exception of this Chinese example, the tale does not, so far as I am aware, occur outside Teutonic lands, or lands which have been under Teutonic influence. And in no case, I believe, is the horn or cup preserved, save in countries which are, or have been, in Scandinavian hands. The material relics are most numerous in Denmark and Norway. Putting aside the Chinese tale as a sporadic instance at present unaccountable, it seems a legitimate conclusion that the tradition is in origin Scandinavian. The cup of Ballafletcher, unlike most of the vessels, is not stated to owe its origin to the fairies. But it shares with many of them a mysterious connection with the "luck" of the family to which it belongs. And whereas it was used for the honour of the house-spirits every year at Christmas, so either the inscriptions on the other vessels, or the days when they were held to have been stolen, point to the same period of the year; and they are, in a large number of cases, stated to have been stolen from a festival of the trolls. It is probable therefore that they were all vessels used in the ceremonies of pagan festivals. By the expression "pagan" I do not mean exclusively ceremonies performed during pagan times, or to avowedly pagan deities. Such rites as that of Ballafletcher are obviously non-Christian in origin and essence, and it was for such rites that many of the vessels were most likely used. When the Church succeeded anywhere in putting an end to such rites, nothing would be more natural than that she should acquire

¹ Giles, Strange Stories from a Chinese Studio, vol. i, p. 26



the instrument with which they were performed, both because a valuable object was thereby consecrated to sacred uses, and as a guarantee against the repetition of the pagan ceremony. Hence the possession of many of the vessels, and their use, where suitable, as chalices.¹

The incident, found in almost all the tales, of pouring out the liquor, preparatory to making off with the vessel, may be a reminiscence of the oblation to the spirits. True, it is told as the result of suspicion concerning the nature of the drink. The same incident is found in the wedding ceremonies practised to this day among the Slavonic folk of Ukrainia. When the newly-married couple return from church they are met by the bride's father and mother at the door of the house with bread, salt, and a bottle of brandy. The father presents his new son-in-law with a glass of the spirit. The bridegroom accepts it, but is immediately warned by the rest of his party that it is offered by an enemy, and advised to pass it on to the best man, that he may pour it on his horse's mane. The best man having received it, throws the contents of the glass over his shoulder.2 This is exactly what the hero does in the stories we have been discussing. M. Volkov, who has minutely studied the marriage ceremonies of Ukrainia, points out that it is much more reasonable to think that this act is a relic of an old custom of making libations to the Earth-spirit. It is not to be denied that the Ukrainian ceremonies do show strong traces of marriage by capture, and that at certain points the bridegroom and his friends are treated as foes. The whole tenor, however, of this part of the proceedings is peaceful; and the warning of hostility stands quite by itself as an unexplained and incongruous interpolation. We may well suppose that it was made because the real meaning of the outpouring of the spirit had been forgotten.

E. SIDNEY HARTLAND.

² Volkov, in L'Anthropologie, vol. ii, p. 436.



¹ The reader is respectfully referred for further details to my little book on *The Science of Fairy Tales* (London, 1891), chapter vi, "Robberies from Fairyland", from which I have ventured to borrow some of the foregoing matter.

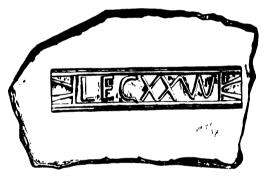
Half-an-Hour in the Grosvenor Museum, Chester.



HE city of Chester (the ancient Deva) has long been justly esteemed for its unique "rows", its half-timbered houses, and not least for the walls, with their embattled towers and forts, as complete in their outlines to-day as when trod by Norman or Edwardian soldiers. A discovery of late years that a part of the walls is largely made up of Roman stones

and inscriptions, lends an additional interest to the already famous walls, and creates a desire to know somewhat of their past history.

The present walls, it may be mentioned, are nearly two miles in circumference, and are clearly of various dates. Roman remains are found only on the north and east sides. The original Roman fortress, defended by a wall and ditch, was probably, in our opinion, more limited in size, and its site was within the present enclosure, and in touch with the east wall, so that the Eastgate of to-day represents the position of the main entrance to the Roman camp. The choice of this site for the camp, defended on two sides by a tidal river, was in every way a good one, and withal picturesque. A "walk round the walls", under favourable atmospheric conditions, has many charms. On the west side is the Rood-eye, which in the first century sheltered the Roman navy, and in the nineteenth is a racecourse. Beyond we get the first glance of the Welsh mountains, in the Moel Fammau range; the south side is flanked by the hallowed Dee; on the east are seen the red sandstone hills and cliffs of Cheshire, and on the north the green hills of Delamere forest. The north wall, in which the Roman stones have been mainly found, has always possessed a certain interest to antiquaries, on account of its evident antiquity and the massive character of its masonry; but, beyond the appearance here and there of a classic moulding on one of the stones, there was nothing externally to indicate the treasures hidden within. A visit to the Archæological Room in the Grosvenor Museum at Chester, in which these Roman stones recovered from the walls are now stored, brings vividly before us the extent of the find. There we see piled up around its walls two or three hundreds of massive stones, with either Roman mouldings or inscriptions, which once formed a part of the ornamental work of the temples and secular buildings of Deva. Having the friezes, the columns, and the capitals now before us, we can in some degree recall the appearance of the old Roman city and its colonnaded buildings, with its open courts, and its temples with their mystic and allegorical figures; for fragments of all these are herc. If they do not in every instance display a high degree of art, there is yet evidence of solidity suggestive of strength and endurance well fitting the headquarters of the 20th Roman Legion, of which Deva was the home for 350 years. This is evident from a glance at the inscriptions, for the well-known sign, LEG XX . V . V . confronts us on almost every stone. We have alluded to the stones present in the north wall as taken from the public buildings of Deva, but it is also clear that the cemeteries belonging to the Roman castra have, so far



Sign of the 20th Roman Legion.

as the present exhibition is concerned, contributed by far the larger portion of the inscribed stones, since two sides of the Museum building are now occupied with various examples of tombstones. The wealth of the Museum in this respect will be understood when it is mentioned that the inscriptions amount to nearly one hundred in number.

These tombstones are well worthy of our attention. They have much of an old world history to tell, as well as chronicling those who were the pioneers of civilisation in this land. In point of age they cover the earlier and larger period of the Roman occupation. Spread over this period of time there is, as might be expected, great variety both as to style, size, and character in the stones. The form of letter used is significant. We have the fine, bold, well-cut Roman capitals, four to five inches high, of the early rule, and the later debased or rustic type, as seen on coins of the third and fourth centuries. So with the monuments, we have the plain slab of stone for placing

upright in the ground, with the name and rank of deceased, not unlike in appearance our headstones; indeed, there are gravestones here that, but for the matter of the inscription, would not be remarkable in our graveyards to-day. The more ordinary form of memorial seems to have been a structure of stone ten or twelve feet high, with a deep canopied recess in the centre, in which was placed a tablet, descriptive of the individual, and above a figure of the same. On either side were plain or fluted columns, carrying a variously ornamented façade above. Then there are some fragments of stone here, showing that there were tombs of a more pretentious kind, miniature temples, with some resemblance to the elaborate structures seen in the public cemeteries on the Continent. Inviting as this subject is, it is time to look more closely at some of the inscriptions. We select for illustration a tablet of a Legionary soldier, of which the figure is gone, and only the feet remain on the upper part of the stone. Of course, the inscription is in Latin, and the Latinity is somewhat peculiar.



Sepulchral Tablet of Publius Rustius Crescens.

Several of the letters on the stone are compound. Extended, the inscription reads as follows:

D. M. P. RVSTIO. FABIA. CRESCEN. BRIX. MIL. LEG. XX. V. V. AN. XXX. STIP. X. GROMA. HERES. FAC. CVR.

Here we have first 1). M., the shortened formula of Dis Manibus—"To the divine shades"; P. Rustio Crescenti—"To Publius Rustius Crescens"; Fabia—"Of the Fabian tribe"; Brixia—"from Brixia"; Miles Legionis XX. V. V.—"A soldier of the 20th Legion"; Annorum XXX—"Aged 30"; Stipendiorum X—"10 years' service"; Groma heres faciendum curavit—"Groma his heir erected this."

We may take this inscription as a type of the dry official record of the death of a Roman soldier. Other details are often given, such as the name of the father, the name of the century in which he served, or that he had attained veteran rank after twenty-five years' service, or that he had received honourable discharge (honesta missio) after twenty years' service, entitling him to a money bounty, or plot of land, or to marry.

The same inscription will furnish us with a good illustration of the popular nomenclature found Roman tombstones. We have here mentioned the prænomen, the nomen, and cognomen of the deceased, corresponding to our Christian and surname and nickname, the latter of a harmless kind, a familiar name in fact. By the prænomen P is understood Publius. Rustius is the nomen, or surname. **Publius Rustius** was not an uncommon name, and for closer identification a cognomen was adopted; in this instance it was Crescens. The tribal name is also added-Fabian. This stone therefore indicated the place of burial of Publius Rustius, known as Crescens. of the Fabian tribe. In Wales, to this day, where the number of John Jones's and Thomas Williams's in a village is somewhat puzzling, a cognomen is colloquially adopted as a necessity, and is not regarded as a mark of disrespect. In this way John Jones, long, and John Jones, short, are readily recognised.

As a type of tomb, in which the



Sepulchral Monument of Cilius Avitus, the Optio.

figure and inscription rested in an alcove, we may take that of Cilius Avitus, the Optio, corresponding in rank to our lieutenant in the Army. He is represented in his official dress: a short sword hangs in his girdle; in his left hand is a small box of wax tablets, used for the purpose of writing, and containing probably the orders for the day, or the names of the men in the century. His right hand grasps a long rod or staff, significant of his rank as sub-centurion. The cloak he is represented as wearing over his military dress is not, strictly speaking, the military cloak or sagum. It is an article that seems to have been introduced from Gaul. It is made of a thick woollen material, tightly fitting the upper part of the body to the hips, and hence no impediment to the movements of the wearer. It was a dress well adapted to meet the exigencies of our northern climate. There is sufficient individuality about the sculptured figures to lead one to think that in many instances there was an attempt at a likeness; if so, our Optio, to judge from his massive limbs and well-knit frame, must have proved himself a sturdy warrior. We further gather that he died at the age of thirty-four years, and that he served as a soldier fifteen years. This shows that he commenced his career at the age of nineteen, instead of twenty years, as was usually the case.

The memorial stone of another Optio, deciphered by Mr. F. Haverfield, F.S.A., furnishes an instance of the dangers then incurred by sea, as well as by land, and also brings out the fact of the existence of a naval depôt of some sort in the secure haven of the Dee, under the walls of the camp. On this point Tacitus tells us that boats were used by Paulinus, A.D. 59, in the invasion of Anglesey; the base line at the time being probably Deva. Still later, we find the Roman fleet co-operating with Agricola in his conquest of the northern tribes, on which errand he is thought to have set out from Deva with the 2nd and 20th Legions. This sub-centurion, whose name is lost, was expecting, we are told in the inscription, to be promoted to the rank of centurion, when, naufragio periit, he perished by shipwreck. Seeing that he belonged to the Devan Legion, and that Deva possessed ships which materially aided the work of the legion on the coast of North Wales, it seems likely that he lost his life in the estuary of the Dee, on the shores of which there were four stations, namely, Sandonium, at Flint; Conovium, on the Conway river; Segontium, near Carnarvon; and Holyhead, where a fragment of the castra is now to be seen in the wall of the churchyard. These places are all on the seaboard of a dangerous coast, and, in visiting some of them, he might have met with his death by shipwreck. Apparently, his body was brought to Deva, and it was therefore fitting that in Deva his memorial should be set up. As a rule, these monumental tablets are severely plain, a line or moulded border being the only ornamentation. The stone erected to the memory of this young officer is an exception, for at the base are three panels filled with floral devices. Its appearance is not unlike that of a section of a Roman house, with angular roof and ridged tiles. It was intended, as we may believe, as a mark of regard from some unknown friend.



Sepulchral Tablet of an Optio.

Of the military staff of the legion, no officers were more numerous or important than the centurion, the captain over 100 men. His rank is indicated on the stones by a mark which was either the letter V turned sideways, thus >, or a C reversed, thus o, for "centuries". This mark in all cases precedes his name.

We need not therefore be surprised, after what has been said, that the figures of centurions form a conspicuous group. All are depicted in military dress, some in undress, with the *vitis* or vine-stick in the right hand as a distinguishing mark of authority. It was used in drilling the men, and in enforcing that implicit obedience to orders characteristic of Roman soldiers. The centurions we may regard as the back-bone of the legion. The legion was what the centurions made it. The century bore the name of the centurion. A Roman author tells us that the centurion was selected on account of his strength, stature, self-control, skill in martial exercises, and ability to exact obedience, as well as enforce discipline. In illustration of this, we read in the Gospel of St. Matthew of a Roman centurion, who, in conversation with the Divine Master, tells us of the kind of obedience he looked for from his soldiers: "I am a man under authority, having soldiers under me, and I say to this man Go, and he goeth, and to another, Come, and he cometh, and to my servant, Do this, and he doeth it." This conversation took place only some thirty or forty years prior to the date of some of these monumental stones.



Memorial Inscription to a Roman Centurion.

PVB. > LEG. V. MACED. ET. '
VIII. AVG. ET. II. AVG. ET. XX. VV.
VIXIT. ANNIS. LXI. ARISTIO
LIB. H. F. C.

This inscription is to a centurion perhaps in the age of Domitian. The upper part of the stone containing his name is presumed to be missing, unless we have, as some are disposed to think, the abbreviated form of the name in PVB. We have, at any rate, the record of his services.

This furnishes some interesting details, and gives us an insight into the warlike spirit of at least one of the centurions, who, in his career, served in no less than four legions, the 5th, 8th, 2nd, and 20th. Now the 2nd, 20th, and a detachment of the 8th, we know were in Britain. Commencing his career in the 5th Legion, then on the Continent, he subsequently served in the 8th, 2nd, and 20th. We may believe that the quiet routine of garrison duty was not to his mind, that whatever legion was to the front, and where the fighting was the hardest, there he would be found, exchanging, if needful, from one legion to another. Both the 20th and 2nd Legion had some rough work in holding their position between Newcastle and Carlisle. He came at last to Deva, to rest and to die, a veteran aged sixty-one. Rough soldier that he was, he had his kindlier parts, for we read that Aristio, a slave whose freedom he has purchased, erected to the memory of his benefactor the monument from which we have gathered these details. Such were the centurions, and such the soldiery trained to stern habits of discipline, that became a mighty host, which overran the then known world, who triumphed over physical difficulties, raised highways which brought the most distant provinces into direct communication with the Imperial city, and finally caused the power of Rome to be everywhere respected.

A more careful scrutiny of the stones will show us that we must not regard Deva as exclusively a military settlement. There would in time arise a civil element in charge of the fiscal affairs of the province, which would create a more settled population. Of these people, and of family life, we have many memorials, which display feelings of the most affectionate description, as, for instance, a sister to her brother and his son, a wife to her husband, a father to his children, and a brother to brother. A noteworthy instance we have in the case of the wife of Marcus Aurelius, the centurion, who erected a monument to her husband's memory, and on it styles herself conjux pientissima—most dutiful wife. While omitting her own name from the record, she appears by his side as an elegantly dressed lady, holding in her right hand a fan, while her left sustains the ample folds of her garments. The respect in which she held the memory of her husband is shown in a singular way. On the side of the stone is the representation of a mason's axe and hammer, with the formula, SVB . ASCIA . D(edicavit), i.e., fresh from the axe. The implication is that it was a newly quarried stone. We are able to confirm her anxiety to select a stone that was not only new, but costly. The stone quarries in and around Chester are all in red sandstone, and the particular stone of which this monument is made does not occur nearer than Wales, twelve miles distant. The inscription on the side of the stone is common in Gaul, but unique in England.



Tombstone of a Roman Centurion and his Wife.

We get another insight into some of the details of family life from the mode in which the death of young children is recorded. Death, to be exact, is not referred to on any single inscription. With them it is life. Of the child it is said that it lived to so many years, months, and even days. This minuteness of detail does not prevail even with us, and shows that there were hearts in Deva that treasured up the days and memories of the young lives of their offspring. Nor did death end their love, for, in the case of the interment of a very young child, a feeding-bottle was found buried with it: a common superstition among these people being that articles of any kind interred with the deceased would add to its comfort in the world

of the shades. It is also not an uncommon thing to find, in the urn containing the ashes of young children, miniature toys formed of baked clay or bone.

Female life is well represented on the sculptured stones. At least twelve figures in all are portrayed; often with pleasant round faces, abundant wavy hair, and in their hands flowers, a mirror, or a fan, while associated with them are the figures of domestic pets, as cats and rabbits. There is considerable variety in the dress of each: some are arrayed in the ample classic robe, others in garments



Tombstone of a Roman Matron, attended by her Maid.

suitable for walking, while another is clearly provincial in its costume. This stone has attained some celebrity; it has appeared before the Antiquarian Fathers of London, and is known as the "Ecclesiastical Stone". There are two figures on the stone; each face being broken, and the names lost, we get no clue as to the sex. The dress is the noticeable point. The principal figure appears in a cloak, over a close-fitting garment confined at the waist, over which is a fringed stole. The whole is not unlike some of the ecclesiastical vestments which have been much in evidence of late years. So much is this the case that some have maintained that the figures are those of an

ecclesiastic and his attendant, of the Romano-Christian age. It is now conclusively shown that what is portrayed on the stone are the figures of a Roman matron and, probably, her maid, clad in the dress common in the second century in Gaul and amongst the Roman population in Britain.

As we walk round the room and notice the various tribes and nationalities mentioned on the stones, we have brought before us the very cosmopolitan character of the Roman legions, recruited from the provinces throughout the Empire. We have here mention of natives of the Far East, Africans, Spaniards, Hungarians, Syrians, Thracians, Nervians, and Gauls, as serving at one time or another as soldiers or officers of the 20th Legion. Only one from North Italy is mentioned as under the Emperors; all Italy was exempt from compulsory service in the legions. On the other hand, native Britons under Roman officers were invariably transferred elsewhere, and hence we now find the memorials of British legionary soldiers, and still more of "Auxiliaries", along the banks of the Rhine and Danube, and even in North Africa; while natives of the various Continental tribes, trained under Roman officers, did duty here, holding Britain for Imperial Rome, whose policy was clearly the utilising of conquered races for purposes of further conquests—a principle, it may be remarked, often acted upon by us in India at the present day. In this connection we may mention the finding of an inscription at Worms in 1888, in which occur the words AMANDVS VELVGNI Devas is considered by Mr. F. Haverfield, F.S.A., FILIAS DEVAS. It is interesting as the first mention on any to refer to Deva. inscribed object of the Roman name of the city, and also as showing that Amandus, the Roman soldier stationed in Germany, was a native of Roman Chester.

We have had much to say about Roman tombs, and now a word as to the cemeteries. These were always extramural, and not, as with us, within enclosed ground, but arranged for a considerable distance along the margin of the principal thoroughfares out of the city, as along the Appian Way outside Rome. We are able to trace Roman interments along three of the streets leading out of Deva, and on the south side for nearly a mile. Judging from the number of fragments of pottery found in the soil, cremation must have been largely resorted to. The vessel used was the wide-mouthed cinerary urn of the kind known as Upchurch ware. Its black or grey colour was due to the imperfect baking of the clay. In consequence they are rarely found whole. Did the Romans in this respect represent an advanced opinion on sanitary science? Whereas the quality of Roman pottery is, on the

whole, excellent, this particular sepulchral ware is fragile in the extreme, much of it returning again to dust. On cultivated land the roots of vegetation quickly break up any urns with which they come in contact. From these causes, out of the hundreds of urns met with, only some half-dozen were sufficiently whole to be placed in the Museum. One or more of these urns, we take it, would be deposited by the side of the various tombs which bordered the highway. This is often indicated on the stone by the letters H. S. E. (*Hic situs est—* "He lies buried here").

Our time has expired, and our tale is not told. As yet we have not mentioned the Tribune or the Præfectus Castrorum, the Quartermaster-General of the legion, or the humbler bagpiper, the Mithraic figures, or the altars to the various heathen deities.

GEORGE W. SHRUBSOLE.



Sculptured Norman Capitals at Southwell Minster.



H E existence of a very fine series of sculptured Norman capitals at Southwell Minster, Notts., has long been known, as they are mentioned in the Rev. Canon J. F. Dimock's *Illustrations of the Collegiate Church of Southwell*, published as far back as 1854. It might have been thought that objects of such supreme interest to students of early Christian art would have attracted the

attention of archæologists before now. This, however, does not appear to have been the case, and the reason for their having remained so long neglected is probably on account of the inaccessible position in which the capitals are placed, high above the floor of the church and partially concealed by the organ on the top of the rood-loft. When the organ was taken down in May 1892, the sculptured capitals could be seen without difficulty, and some admirable photographs were taken by Mr. A. J. Loughton of Southwell, by whose kind permission they are here reproduced. It is with extreme regret that we learn that the capitals

are now again hidden with the exception of the sides facing the nave, and these can only be seen with the aid of a ladder. The Ecclesiastical Commissioners' architect, under whose charge the fabric of the Minster is placed, is Mr. Ewan Christian, and the new organ was built by Messrs. Bishop and Sons.

It is a great pity that these gentlemen could not between them have devised some means by which their "kist o' whustles" might have been so arranged as not to interfere with the view of the sculptured capitals, which presumably were intended by the Norman architect to be seen. As a general rule, the better the architect the greater his contempt for the work of his predecessors. Under these circumstances we feel sure Mr. Ewan Christian will pardon our expressing our opinion that he is a good architect.

The sculptured Norman capitals at Southwell are those which support the eastern arch of the central tower of the Minster. There are three capitals on each side, the inner order of the arch-moulding springing from the larger ones in the middle of the jambs, and the outer orders from those on each of the angles of the jambs. The peculiar form of the capitals, with a square projection in the middle and volutes at the corners, is characteristic of Norman work of the end of the eleventh or beginning of the twelfth century. There are examples in England at Lincoln and Norwich Cathedrals, and at St. John's Chapel in the Tower of London. M. de Caumont, in his Abécédaire d'Archéologie, informs us that this kind of capital is the most simple and at the same time the most common which is to be found in churches of the eleventh century in France, more especially in the central and north-eastern districts. These capitals are generally plain, as at St. Nicholas' Church at Caen (circa A.D. 1100), but there are instances decorated with figure subjects at St. Benoit sur Loire and elsewhere.

The date of the sculptured capitals at Southwell, as determined by comparative archæology, corresponds very nearly with that assigned to them by history. The Rev. Canon J. F. Dimock, in a paper in the *Journal of the British Archæological Association* (vol. viii, p. 265), on the Church of the Blessed Mary the Virgin of Southwell, tells us that the ancient register of Southwell, called the "White Book", contains a letter from an Archbishop of York, named Thomas, addressed to all his parishioners of Nottinghamshire, in which he prays them to "assist with their alms to the building of the Church of St. Mary of Suwell". There were only two Archbishops of York named Thomas at this period, one A.D. 1070 to 1100, and the other A.D. 1109 to 1114. Canon Dimock thinks that the second of these two is more probably



The Last Supper-The Presentation in the Temple-and a Procession of Figures carrying Branches.

VOL. I.

the one who wrote the letter in question. The subjects on the South-well capitals are all Scriptural, and are as follows:

ON THE NORTH SIDE.

Western Capital.—On the square projection above, within a circular medallion, the Holy Dove. On the round part of the capital, below, the Last Supper. The table forms a horizontal band, running right round the capital. On the table at intervals are laid circular loaves marked



The Last Supper.

with a cross, fish in dishes, and knives. The space in front of the table is occupied by the cloth, draped in conventional folds. Behind the table, in the centre, stands Christ, with the cruciferous nimbus, holding a small round loaf in each hand extended towards the Apostles, three on the right and four on the left (there not being sufficient room on the capital to carve the full number). The volutes at the corners of the capital are ornamented with rosettes.

Central Capital.—On the square projection above, within a circular medallion, a three-quarter length draped figure. On the round part

of the capital, below, the Presentation in the Temple. On the left side of the capital the priest Zacharias is represented standing in front of the altar in the Temple. Zacharias wears the ecclesiastical vestments of the Catholic Church, and not those of a Jewish priest. He has his two arms extended, with the maniple hanging over his right wrist, and the chasuble falling over his shoulders. The altar is draped



Zacharias and the Angel Gabriel.

with a cloth, and has a chalice upon it. Above the altar, on the left, a censer is suspended. The Temple is conventionally treated as a canopy of Byzantine architecture. This is the scene described in St. Luke's Gospel (i, 8-9). Next on the right comes the angel Gabriel appearing to Zacharias (Luke i, 11); then Joseph coming to offer a sacrifice of two turtle-doves (Luke ii, 24), followed by the Blessed Virgin carrying

the Infant Saviour, swathed in bandages, and having the cruciferous nimbus round the head. In her right hand the Virgin bears a branch. On the right side of the capital are two more figures, either completing this group, or perhaps forming part of the scene represented on the adjoining capital. The foremost figure holds a conventional lily, or other flower, in the right hand. Can these two figures be intended



Christ Washing the Disciples' Feet.

for the prophetess Anna (Luke ii, 36) and the just and devout Simeon (Luke ii, 25)?

Eastern Capital.—On the square projection above, a full-length figure of an angel giving the benediction with the right hand. On the round part of the capital, below, a procession of twelve (?) figures, each carrying a conventional lily, or branch, in the left hand, and

holding out the right so as to show the whole of the palm of the hand. This procession may perhaps belong to the Entry into Jerusalem represented on the capitals opposite, or may be the multitude of the people praying without the Temple at the time of incense (Luke i, 10 and 21-22).



The Entry into Jerusalem.

ON THE SOUTH SIDE.

Eastern Capital.—On the round part of the capital, Christ washing the disciples' feet (John xiii, 4-17). The group consists of six figures. At the left-hand corner, filling in the square projection above, an angel holding a towel. Below, Christ with the cruciferous nimbus round the head and the towel girded round His waist, washing the feet of St.

Peter, who is seated on a stool, and holds out both hands horizontally, showing the palm of the right and the back of the left. Three other disciples are seated on a bench to the right. The square projection above is plain.

Central Capital.—On the square projection above, the Agnus Dei, bearing the Cross and having the nimbus round the head. On the under side of the volute, at the upper left-hand corner of the capital, a pair of birds. On the under-side of the volute, at the right-hand upper corner of the capital, a pair of dragons with looped tails. On the round part of the capital, conventional foliage interlaced.

Western Capital.—On the round part of the capital below, Christ's Triumphal Entry into Jerusalem (Matthew xxi, Mark xi, Luke xix, John xii). On the extreme left, the city of Jerusalem, conventionally represented by a Byzantine architectural composition consisting of columns, arches, and domed roofs. Two figures are coming out of the archway at the gate of Jerusalem to meet our Lord, who approaches riding on a colt, the foal of an ass. He has the cruciferous nimbus round the head, and holds up the right hand giving the benediction. Two heads peer out from a window above the gateway. On the square projection of the capital on this side above is an angel bending over, head downwards. On the round part of the capital on the right side are three figures following behind our Lord, on foot, holding conventional palm branches in the right hand, and having the nimbus round the head. On the square projection above (?). sides and centres of the volutes are ornamented with rosettes, except in the centre of the volute just above the head of the Saviour, where the upper part of a human figure is introduced.

The style of the art is very archaic, and in the details of the buildings and in the general treatment of the subjects shows a strong Byzantine influence.

Perhaps the most curious subject as regards the way in which it is treated is the Presentation in the Temple. In the "Byzantine Guide to Painting" from Mount Athos, published in Miss Margaret Stokes' English edition of M. A. N. Didron's *Christian Iconography*, the directions given for representing the scene are as follows:

"Candlemas.—A temple and a cupola. Underneath the cupola, a table on which a golden censer is standing. St. Simeon Theotokos takes the little infant Christ in his arms and blesses it. On the other side of the table the Holy Virgin stretches out her open arms to the Babe. Behind her Joseph carrying two doves in his robe. Near her

the prophetess Anna says upon her scroll, 'This Child is the Creator of heaven and earth'."

The sculpture at Southwell corresponds in some, though not in all, of the particulars given, and the most curious feature of the design is the way in which the Presentation in the Temple is combined with another scene from the "Miracles of the Harbinger", thus described in the Byzantine Guide to Painting:—

"The prophet Zacharias warned by the Archangel of the Conception of the Precursor.

"The temple and altar. Zacharias standing before the altar, holds a censer in his right hand; he raises his eyes to heaven and stretches out his left hand. Above the altar, Gabriel says to him, 'Fear not, Zacharias, for your prayer is granted.' Outside the Temple, a multitude of Jews, both men and women, at prayer." In Christian art it is not unusual to make two events which took place one after the other occur simultaneously, as on the Southwell sculptures.

The only other scene which at all resembles the Presentation of Christ in the Temple is the Presentation of the Divine Mother in the Temple. In the latter, the *Byzantine Guide to Painting* specifies that the prophet Zacharias should stand at the gate of the Temple, clothed in pontifical robes, and that the Temple should be crowned by a magnificent cupola.

The Southwell sculpture may be compared with advantage with the miniature of the Presentation in the Temple, in the Benedictional of Æthelwold, Bishop of Winchester, at Rouen (see Archæologia, vol. xxxiv, pl. 18). It here occurs in illustration of the "Benedictio in purificatione Sanctæ Mariæ". It is quite possible that this scene was specially selected for the chief place of honour at Southwell on account of the dedication of the church to the Blessed Virgin Mary. The capitals of the columns of the chancel arches of Norman churches in England are not very often ornamented with figure sculpture. The most notable examples are at Caistor, Northamptonshire; Liverton in Cleveland, and Adel, Yorkshire; Steetley, Derbyshire, and St. Peter's, Rowlstone, Herefordshire.

The peculiar form of the Southwell capitals shows that they are of earlier date than any of the above, and in all probability amongst the earliest instances of Norman figure-sculpture in England, with perhaps the exception of the capitals of the crypt at Durham Castle, and of the tower arches at Nether Avon Church, Wilts., and Bramber Church, Sussex, which have the large volutes at the upper angles, indicating an earlier period than the more common cushion-shape of capital.



Scul tured Norman Captuls at Southwell Mister, E. Arch of Central Tower, N. si.le.



Sculptured Norman Capitals at Southwell Minster. E. Arch of Central Tower, S. si.le.

42 Portable Anvils found at Silchester.

The Presentation of Christ in the Temple is a rare subject in Norman sculpture in England, the instance of Southwell being the only one at present known. It occurs, however, in some of the Carlovingian MSS., such as the Codex Aureus (Harl. 2788) in the British Museum, and the book of the Emperor Otho in the National Library at Paris (Ch. Cahier, Nouveaux Mélanges d'Archéologie, p. 124).

The Washing of the Disciples' Feet is almost unknown in Norman sculpture, but there is a very early slab at Wirksworth Church, Derbyshire, on which it is represented. The detail of the angel holding the towel is common to the Southwell capitals and the Saxon Psalter (Tib. C. vi) in the British Museum.

The Last Supper occurs in Norman sculpture on the font at North Grimston, Yorkshire, and the Entry into Jerusalem on the font at West Haddon, Northamptonshire, and on the tympana of the doorway at Aston Eyre, Shropshire.

The fictile ivories in the South Kensington Museum may be studied with advantage for comparison with the Southwell sculptures, especially the plaques from Salerno Cathedral. These are now unfortunately so badly placed as to be invisible, except with the aid of a step-ladder, which is not at present provided by the management of that otherwise excellent institution.

J. ROMILLY ALLEN.



Portable Anvils found at Silchester.



N almost every large collection of antiquities there is a small percentage of specimens to which no apparent use can be assigned. The wisest course for a museum curator to take with specimens of this description is to label them as "objects of unknown use", even at the risk of failing to impress the less educated portion of the public with his omniscience; for in the fulness of time they

will very likely attract the attention of some person who, owing to special circumstances, is perfectly familiar with the purpose to which such objects are put. Another way, as the cookery-book says, is boldly to take a shot at the use for which the object was intended, judging partly from the form of the object, but not forgetting to give full play to the imagination. The more improbable the guess is the better will the public be pleased. It is perhaps unkind to give examples of the latter method, but we have most of us seen the harmless nut-cracker exalted to the level of the thumb-screw of the torture-chamber. In one of the London museums a surgical instrument for lancing cattle is called a "hand ballista for throwing small darts", and in another we remember noticing a spindle and whorl, labelled as a "lady's hair pin"!

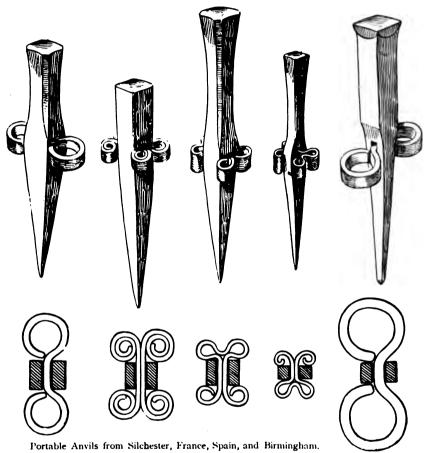
The kind of object that usually forms so much food for wild speculation is frequently either an appliance which has entirely fallen into disuse, or an implement employed in some trade which does not often come under notice on account of the small number of persons engaged in it. When an appliance has become extinct everywhere for many centuries it may be quite impossible to ascertain its use, unless by the aid of historical record relating to it; but there are others, which although extinct in one country, may still survive in places where the surrounding conditions are less subject to change. Again, an implement which was at one time in general use for many purposes may now be confined to a particular branch of work for which it is specially adapted. The pump-drill, for instance, employed by savage tribes for producing fire and making holes, at the present time in England chiefly finds favour only with menders of broken china, because of its peculiar suitability to this class of work. The old form of oil lamp, with a cotton wick coming out of a spout like that of a tea-pot, although once in general domestic use, is now only to be found in the cabins of small coasting vessels and in engine-rooms.

The recent discovery of some iron objects of peculiar shape at Silchester, and the subsequent identification of their use, illustrates some of the points just mentioned. A considerable sensation was created in the archæological world two years ago by the announcement that one of the results of the systematic excavations being carried out at Silchester under the direction of Messrs. G. E. Fox and W. H. St. John Hope, was a find of a complete set of carpenters' and blacksmiths' tools of iron, in a most perfect state of preservation. The form of the tools, although slightly different from those of the present day, was sufficient to explain their use, except in the case of two objects, also of iron, resembling square pointed pegs with loops attached to the sides.

These curious objects are here illustrated, the first being II inches long by 1½ square at the top, and the second 10½ inches long by 1½

44 Portable Anvils found at Silchester.

inch square at the top. Both taper to a point at the bottom. In the case of the first the loops are formed of one and in the second of two strips of iron passed through a rectangular slot in the peg about a third of the height from the top, and bent round spirally into loops at the ends of the strips.



A woodcut of the so-called pegs was published shortly after their discovery in *The Illustrated London News* for January 10th, 1891, where they were described as follows: "Some curiously shaped pegs, also of iron, pointed at the end and flat-topped. Beneath the flattened top are projecting rings. These have been called by the German antiquaries tent-pegs; by others, instruments for breaking up concrete. Their use has yet to be discovered."

The result of the publication of this account in *The Illustrated London News* was to attract the attention of Mr. Thomas J. Jeakes,

who at once recognised the true use of the "tent-pegs", and wrote to Notes and Queries for January 31st, 1891, to explain the mystery. He remarks: "I think I may safely say that I not only know their use, but have seen them in use many a time and oft. The fact is that they are simply portable anvils, carried afield by the mower, whereon to beat out the dints and notches his scythe may receive in a stony field; and they are among the ordinary paraphernalia that the mower of my native village-Châteauneuf, Canton de Pouilly en Montagnes (or en Auxois, legal title of the district), France, in the ancient province or dukedom of Burgundy, and not far from its capital city, Dijon, on the road to Autun, the Roman Augustodunum and the Gaulish Bibracte -carries on his work; the other items of his equipment being a hammer wherewith to do the beating out, and a whetstone wherewith to put an edge on the implement after the beating out has been accomplished. This latter is carried in a cylindrical tin case with a conical extremity, intended to hold water, and made either to hook on to the belt, or to stick into the ground after the fashion of a beer-The man carries his whetstone in its case as a warmer in the coals. policeman does his 'bull's-eye' at his belt. The hammer and anvil are slung over the handle of the scythe by a piece of string. When the anvil—the so-called 'tent-peg'—is to be used, it is driven into the ground up to the rings, the rings being, of course, intended to prevent its sinking out of sight and service under the tappings of the hammer, as well as to keep it from 'wobbling'.... I find in Littré, 'Enclumette, s. f. Terme rural. Petite enclume portative à l'usage des faucheurs, pour aiguiser leur faux en la battant'."

Similar portable anvils are in use in Spain also at the present time, and what is more extraordinary still, others are made in Birmingham for export. The one here illustrated was exhibited at the Society of Antiquaries with the rest, and bears the trade mark: "Yate & Co.—Solid steel.—Aston Manor."

Here, then, we have an implement which is actually being manufactured at Birmingham, identical in form with the Roman ones found at Silchester, and yet until now archæologists appear to have been entirely ignorant as to their use.

The only find of Roman iron tools in England which in any way approaches the Silchester is the collection discovered at Great Chesterford, in Essex, in 1854, fully described by the Hon. R. Cornwallis Neville, F.S.A., in *The Archæological Journal* (vol. xii, p. 109, and vol. xiii, p. 1).

In this latter case ninety-six objects were dug out of a circular pit in the chalk, amongst which were twelve scythes and five iron objects,

46 Saxon Doorway at Somerford-Keynes.

thus described: "Anvils.—Five small anvils or anvil-pegs; these appear to have been used for forging the links of chains, etc.; they are of different sizes and form, like a large peg with pointed end and broad, flat, circular top. Three of them measure 9, two, 11 inches in length; all have loops one on each side projecting from 1 to $1\frac{1}{2}$ inch horizontally; these are 5 inches from the points of the three first, 7 from those of the other two, and would prevent them from penetrating too far into the block when hammered upon."

It is thus evident that the Hon. R. Cornwallis Neville was quite ignorant of the real intent of these objects, although he had solved the problem so far as deciding that they were anvils of some kind. The account he gave of the discovery, with illustrations of the objects, has been before the archæological world for thirty-five years without anyone having any suspicion of the real purpose to which these portable anvils were applied.

M. F. Liger gives an engraving in his *La Ferronnerie* (vol. ii, p. 102) of a scythe and a portable anvil in the St. Germain Museum, but no hint is given concerning its use.

In conclusion, we must thank the courteous officials of the Society of Antiquaries for allowing us to illustrate the various specimens, and for calling our attention to the Great Chesterford find.



Saxon Doorway at Somerford-Keynes, Wilts.



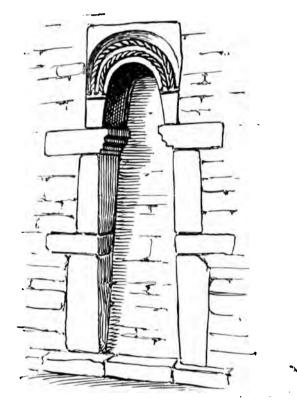
OMERFORD-KEYNES is situated four miles south of Cirencester, on the high ground on the borders of Wiltshire and Gloucestershire, where the River Thames has its source. It may be reached by road from Cirencester, but a far pleasanter way of approaching it is to walk across the fields from Kemble Junction, a distance of three miles.

The ground-plan of the church consists of a nave and chancel, with a western tower, south porch, and a small aisle or chapel on the north side of the nave next the chancel. The building was restored some years ago by Mr. Waller, architect, of Gloucester. The chancel-

Saxon Doorway at Somerford-Keynes. 47

arch and arcade of two arches between the nave and chancel are Early English. The tracery of the windows is chiefly in the Decorated style. An hour-glass stand of wrought iron, and a bar and lock to the door of the rood-screen, deserve mention.

The most interesting feature in the church, however, to archæologists, is the remarkable Saxon doorway on the north side of the nave, between the north aisle and the western tower. Although it is one of the most characteristic specimens of Saxon architecture in England,



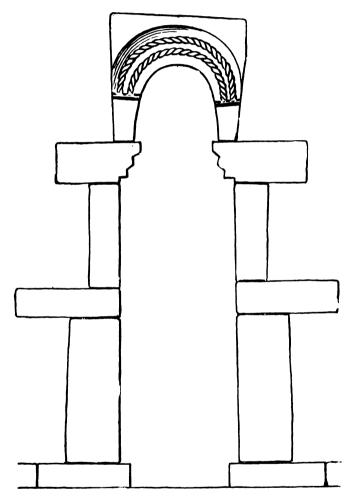
Saxon Doorway at Somerford-Keynes.

it does not appear ever before to have been properly illustrated or described. The late Mr. M. H. Bloxam gives Somerford-Keynes in his list of churches containing vestiges of Saxon architecture, in his well-known book on *Gothic Architecture* (vol. i, p. 76), but nothing further is said about it. We are indebted to the Rev. E. H. Goddard, Secretary of the Wiltshire Archæological Society, for supplying us with information about Somerford-Keynes.

The doorway is now blocked up. It is 8 feet 8 inches high, I foot 9 inches wide at the springing of the arch, 2 feet 4½ inches wide at the

48 Saxon Doorway at Somerford-Keynes.

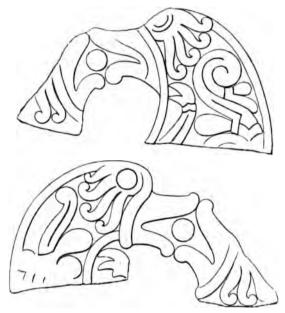
top of the jambs, and 2 feet $5\frac{1}{2}$ inches wide at the bottom of the jambs. The arch is almost parabolic in shape, and is scooped out of a single stone 2 feet $7\frac{1}{2}$ inches high, by 2 feet 6 inches wide, by 1 foot 2 inches thick. The height of the arch is 1 foot 7 inches, and the width at the springing 1 foot 9 inches. The upper part of the arch is ornamented by a double cable-moulding, terminating in a nearly horizontal roll-



Elevation of Saxon Doorway. Scale 16 linear.

moulding at a height of 9 inches on one side and 11 inches on the other above the level of the springing. The abacus is 10 inches deep, and has mouldings of shallow V-shaped section. The width between the projecting tops of the abaci is 1 foot 6 inches. The jambs are of "long and short work", consisting of three stones on each side. At

the bottom is a square plinth 6 inches thick, and projecting from 2 to 2½ inches. The arch, where it appears on the inside of the nave, is quite plain. The wall which blocks up the doorway has a considerable batter on the outside. The workmanship is very rude, and the setting out of the design most unsymmetrical.



Scandinavian Sculptured Stone at Somerford-Keynes.

A sculptured fragment of Saxon date is preserved within the church. It is I foot 10 inches long, by 11½ inches high, by 4 inches thick. On both of the broad faces are carved the heads of two beasts facing each other, and holding a ball between them in their mouths. The outline of the stone corresponds with the outline of the beasts at the top. One can only surmise the use to which such a stone could have been put. It may possibly have been the head-stone of a grave covered by a recumbent monument. The decoration on the bodies of the beasts is of the same intensely Scandinavian character as that on the Rune-inscribed slab dug up in St. Paul's Churchyard, and now in the Guildhall Library.

We have to return our best thanks to the Rev. W. Fawcett, Vicar of Somerford-Keynes, for his kind assistance in taking rubbings of the sculptured stone.

¹ The head-stone of the tomb of King Olaf Skötkonung in Husaby Churchyard, Sweden, has two beasts facing each other upon it (see P. B. du Chaillu's Land of the Midnight Sun, p. 362).



Notes on Archæology and Kindred Subjects.

THE PRINCE OF WALES AT THE PUBLIC RECORD OFFICE.

EVERY now and then, upon the occasion of the visit of some great personage or learned society to the Public Record Office, an exhibition is held of a selection from the more costly treasures contained in the national storehouse of ancient historical documents. Attention is thus called to the existence of archives which otherwise would remain unknown to anyone outside the select circle of earnest students.

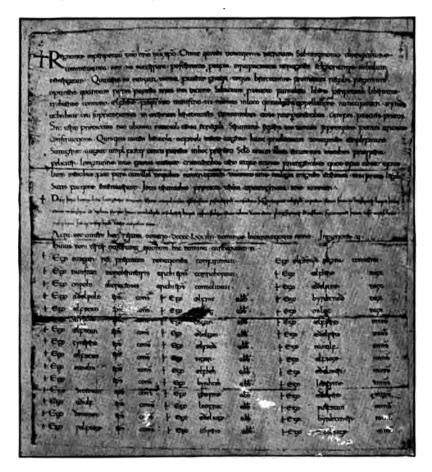
The 20th of March last was a red-letter day for the Public Record Office (and may we say for Royalty also?), as H.R.H. the Prince of Wales then paid his first visit to the muniment-room of his ancestors. The Royal party was entertained to luncheon at the Rolls House by the Master of the Rolls and Lady Esher, and *The Daily Graphic* informs us that "although twenty-two persons were present, the total amount of champagne consumed was less than six bottles".

We mention this as an example of ascetic abstemiousness that may well be borne in mind by the noble army of free-lunchers when they attend the forthcoming Congress of an Archæological Society the name of which wild horses shall not drag from us.

However, revenons à nos moutons. Amongst the documents exhibited for the edification of Royalty was a charter of King Eadgar, dated A.D. 974, which is of more than passing interest for antiquaries on account of its connection with the well-known Copleston Cross in Devonshire and the old family of the same name. We are enabled, by the kindness of the proprietor of The Pall Mall Budget, to give an illustration of the charter, which appeared in the issue of that journal for March 30, 1893.

The text of the charter, and many valuable particulars concerning it, are given in a paper by Mr. R. J. King in the *Transactions of the Devonshire*Association for the Advancement of Science (vol. viii, p. 351). The first portion

of the deed, which is in Latin, is a grant of three hydes of land in a place called Nymed, by King Eadgar to his thegn Ælfhere; next comes a definition in Saxon of the boundaries of the land in question, beginning and ending at Copelanstan; after that the date when the aforesaid grant was made, namely, A.D. 974; and at the end the signatures of the grantors and witnesses. The signatures include those of King Eadgar and his queen Ælfthrythe, the Archbishops of Canterbury and York, twelve bishops, and twelve abbots.



The charter is endorsed in a later hand, "Copulastanes-boc"; and also in Latin, considerably later than the charter itself, but earlier than the Norman Conquest: "This is the charter of the land called Copulaston, which the venerable priest Brithric gave for the relief of his soul and of the souls of his parents to the Minster of St. Mary, which is in Crediton, for the maintenance of the Canons serving God therein, etc."

The Copelanstan, which is mentioned as the starting and returning point

in the boundaries of the land granted by King Eadgar, is still in existence. It is the shaft of a cross, 11 ft. 6 ins. high, covered with panels of Hiberno-Saxon interlaced work, key patterns, and figure-subjects; standing on a new stone base in the middle of the road, at the meeting point of the three parishes of Crediton, Colebrook, and Down St. Mary. It has been illustrated in the Journal of the British Archaeological Association (vol. xxxiv, p. 242) from a drawing by Sir Henry Dryden. The bishopric of Crediton was established circa A.D. 909, so that the date of the Copelanstan probably lies between that time and A.D. 974, when the grant of King Eadgar was made.

The name Nymet, which is equivalent to "intake", or land enclosed from the open country, survives in Nymet Rowland, Nymet Tracey, and Broad Nymet. With regard to the Coplestone family, which derives its name from the Copelanstan, an old Devonshire rhyme says:

"Crocker, Cruwys, and Coplestone,
When the Conqueror came were found at home."

ROMAN SCULPTURE AT TOCKENHAM CHURCH, WILTS.

THE figure here engraved from a photograph is built into the south wall of



Roman Sculpture at Tockenham Church.

Tockenham Church, three miles south-west of Wooton Basset, Wilts, and, as far as I know, has never before been published. It is very much weather worn; the features quite gone; and the cornucopia, or whatever it is, held in the left hand, is shapeless. The part best preserved is the staff on which the right hand (the hand itself is weathered away) rests, with a serpent coiled round it. I take it the figure must be Roman, and if so, possibly intended for Æsculapius. There is, as far as I can gather, no tradition on record connected with it, nor any Roman station very near the place. It touches the jamb of a fourteenth century window, but the wall was apparently rebuilt in 1699, from an inscription on it. The stone is of freestone, and it measures 2 feet 8 inches high to the point, by I foot 3 inches

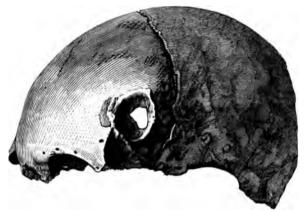
wide at the top, and 1 foot 5 inches at the bottom, outside measurement.

E. H. GODDARD.

TREPANNING IN PREHISTORIC TIMES.

DR. R. Munro, of Lake-Dwelling celebrity, calls attention in *The Fortnightly Review*, for February last, to the surgical operation of trepanning as practised in prehistoric times. It has been known since 1873 that trepanning the human skull for therapeutic purposes was not an uncommon thing amongst

the neolithic folk on the continent of Europe, but until now no instance of a prehistoric trepanned skull has been found in Great Britain. Quite recently, Dr. Munro, whilst going through the National Museum of Scottish Antiquities at Edinburgh in search of evidence of trepanning in this country, had the good fortune to light upon the frontal bone of a young woman with an artificial perforation that had been made during her lifetime. This bone formed part of the osseous remains of a human body which were taken out of a sepulchral cist of the early Bronze Age, near Mountstuart House in the Island of Bute. A full account of the discovery by Dr. Munro is published in the volume of the *Proceedings of the Society of Antiquaries of Scotland*, just issued. The engraving of the trepanned frontal bone from Mountstuart has been kindly lent by the Council of the Society of Antiquaries of Scotland.



Trepanned Skull from Mountstuart, Bute.

The most common method of performing the operation was to scrape the bone with a sharp piece of flint until a perforation was effected. Dr. Broca believed that the object of trepanning was to relieve such mental disorders as epilepsy, convulsions, lunacy, etc. Perforations made during the lifetime of the individual can be easily distinguished from those made after death by the raised edge to the opening produced by cicatrization.

Once trepanning became the fashion, the medicine-men of the period seem to have thought no more of cutting a hole in a patient's skull than a doctor of the last century would have of resorting to bleeding for some trifling ailment. A very curious fact connected with this somewhat gruesome subject is that persons who survived the operation of trepanning were considered to possess mystic properties; perhaps, as Dr. Munro suggests, because the mental diseases for which it was supposed to be a cure were believed to be due to supernatural

or demoniacal agency, so that, "with such a preconceived notion, or perhaps as an article of a long-cherished faith, what could be more natural than to suppose that by boring a hole in the prison walls the escape of the evil spirit would be facilitated?" At any rate, it is now firmly established that the skulls of trepanned persons were looked upon with the greatest veneration in prehistoric times, so much so that amulets were made from them, a preference being given to those cut from the margin of the cicatrized opening. Large numbers of such cranial amulets have been found on the Continent at different times, some round discs, like buttons, perforated with two small holes, or triangular with bevelled edges, whilst others were of various shapes.

THE AGRAM MUMMY.

In the same number of *The Fortnightly Review* which contains Dr. Munro's article on "Prehistoric Trepanning and Cranial Amulets" is one by Prof. A. H. Sayce on "The Discovery of an Etruscan Book". This relates principally to the discovery made by Prof. Krall of Vienna, in 1891, that a mummy in the Agram Museum, brought from Egypt some forty years ago by an Austrian traveller, was swathed in linen bandages which, when unrolled, proved to be nothing more or less than a book, written in the ancient Etruscan character, of two hundred lines in twelve columns. This has now been published in photographic facsimile by the Imperial Academy of Vienna, under the title of "Die etruskischen Mumienbinden des Agramer National-Museums, 1892".

The Etruscan language has remained undecipherable up to the present time because the materials have been wanting for the solution of the problem. There is no more difficulty in reading the Etruscan alphabet than that of Rome, and the words are usually divided from each other by means of points; nevertheless, the sentences cannot be translated because the language has no analogy with any known tongue. As Prof. Sayce tells us, "so far as we know at present, the language of Etruria is a waif of an otherwise extinct family of speech."

There are about three thousand inscriptions extant in the Etruscan language, consisting almost exclusively of proper names; some bilingual (Latin and Etruscan) inscriptions, from which about twenty words and grammatical forms have been made out with certainty; a couple of dice found at Vulci, giving the names of the first six numerals; and the "Cippus Perusius", a monument discovered at Perusius, which contains forty-six lines of text. These being the available materials for the study of Etruscan, it will be seen what a splendid addition the Agram book is. Many of the words which occur in the "Cippus Perusius" are also found in the Agram book. The frequency with which the same phrases are repeated in the latter shows that the text must be of a ritualistic nature. Prof. Sayce thinks we are now on the threshold of the solution of the Etruscan problem.

AN ANCIENT WELSH BOOK-SATCHEL.

In the preface to Mr. J. G. Evans' splendid edition of the Liber Landavensis, recently issued to subscribers, occur the following words describing the original copy of the Liber in the possession of Mr. Davies-Cooke of Gwysaney, pp. xvii-xviii:—"The MS. itself is strongly bound in oak boards, and has on its end cover a bronze figure in high relief as represented in our frontispiece." To this is appended a note, which I venture to quote at length; it refers to the bronze figure, and runs as follows: - "This figure, according to Mr. Haddan, represents 'our Lord standing on a crescent and uplifting His hand in the act of blessing'. Others have thought it intended for St. Teilo, which seems far more probable. There is no nimbus, and there is a book which may typify St. Teilo's Book, the old name of the Gwysaney MS. At all events it is certain that the figure is not 'standing on a crescent', but sitting on some architectural device." On looking again at the figure, I notice, what may be already well known to antiquaries, that what is visible is not a book but a booksatchel, or is it rather a book-box? In any case it rests on the figure's left knee, and it is provided with a strap which is held by the figure's left hand. Those who have studied Irish book-satchels and book-boxes will at once recognise it, I think. I may give as references Miss Stokes' Christian Inscriptions in the Irish Language, ii, 158-9; also Miss Stokes' article on Breac Moedog in the Archaelogia, vol. xliii; Petrie's Round Towers, pp. 329-37; and Stokes' Lives from the Book of Lismore, §§ 968-9, 4057; the Archaelogia and the Round Towers contain engravings of some of the relics in question. One of the names given in Irish to this kind of cover is pólaire, which is, as it were, pugillarium or pugillaria, formed from the Latin word pugillar-es, "writing-tablets", a meaning which pólaire also retained. A related Welsh derivative, poullor-aur, occurs in the Capella Glosses as the equivalent of pugillarem paginam, and in later Welsh we have peullawr (= Latin pugillares), used apparently in the sense of "books, literature, or writing"; see Taliessin's Kat Godeu in Skene's Four Ancient Books of Wales, ii, 141. It is very remarkable that the Celts are the only nations in which the Latin word pugillares survived; for I learn from no less an authority than M. Paul Meyer that he knows of no trace of pugillares in the vocabulary of the Romance languages, except a single instance in Roumanian and Spanish, in both of which it appears as a learned loan-word of no ancient standing.

Jesus College, 29th March 1893.

JOHN RHYS.

A BOUNDARY-STONE WITH A GOOD RECORD.

Though the maenhirs (recte, "meini-hirion") still numerously scattered over Great Britain have occupied their positions for anything from fifteen hundred to two thousand five hundred years, very few of them can be said to have left a trace in history. They have planted no "footprints on the sands of time";

they have simply remained, and there is about most of them nothing to testify that they were not put up on end the day before yesterday. The age of our sculptured pillar-stones has to be inferred from books analogously ornamented, there being hardly a single one that has obtained specific mention throughout the course of ages. Early charters, in their detailed descriptions of boundaries, often contain references to cairns, to burial mounds, or to standing stones; but in most instances such primæval monuments as had become landmarks



The Hirvaen Gwyddawg.

have been swept out of existence. I would therefore beg to call attention to what is perhaps the oldest stone in this island about which there is documentary evidence extending over thirteen centuries, and which is still standing in the identical spot where it was erected centuries earlier still.

The Liber Landavensis (or Book of Llan Dâv, as its latest editor, Mr. J. Gwenogvryn Evans of Oxford, prefers to style what is practically the chartulary of the see of Llandaff) contains, in the recently

printed edition of the Welsh Texts series, brief extracts from the Lichfield manuscript now known as the Book of St. Chad. This at one time belonged to Llandaff, and a few grants relating to Llandaff have been copied upon the margins of its first pages. One of these, in the recital of the boundaries, has the words behet hirmain guidauc = as far as the long stone of Gwyddog or Gwyddawg. Mr. Gwenogvryn Evans considers that this entry must have been made before A.D. 840; so that the monolith erected to the honour and perhaps over the grave of Gwyddawg had become a mark of delimitation so early as the ninth century.

We next meet with it in a charter of 17th Edw. II to the Carmarthenshire Abbey of Talley, where a boundary is said to run along "Gordoguy usque Hyrvayngudauc" (*Arch. Camb.*, Jan. 1893, p. 40). Mr. Alcuin Evans, in an excellent little volume entitled *Carmarthen Charters*, states that the stone was situate in the parish of Kellan, on a mountain south of the river Ffrwd.

Coming down the stream of time three centuries and a half, we still find the stone of Gwyddawg occupying an important position as a terminal mark. After the Dissolution the Abbey lands remained in great part in the hands of the Crown, and continue so to this day. The earliest existing Court Roll of the Crown manor is of the year 1633. It is in manuscript, but will be printed in extenso amongst the papers upon the Abbey of Talley now appearing in the Archaologia Cambrensis. This Court Roll for the first time sets fully forth the boundaries of the different manorial granges, and amongst those of the grange

of Llanycrwys is a brook called Gorddogwy, "and from thence along the said brook backwards unto a place called Y Lan Las, and from Lan Las unto a stone called Hirvaen Gwyddog, and from thence unto another stone called Byrfaen" (the short stone, in contradistinction to the hirvaen, or long stone).

When I came to work out the boundaries of this grange upon the different Ordnance maps I found that the estate lay on the border of Carmarthenshire, and that for some miles its boundary line was also that of the counties of Carmarthenshire and Cardiganshire. Right upon this dividing line stands the stone of Gwyddawg, looking down over the pleasant vale of the Teivy, which river at this point is wholly in the latter county, though nearer its mouth it becomes the boundary. Thus we have distinct record that for at any rate a thousand years this monolith has braved the battle and the breeze.

The byrfaen (short stone) has an equally long recorded history (and probably an equally long unrecorded one), for it, too, is mentioned in one of the grants in the *Book of St. Chad*, but the intervening links are wanting.

I may be permitted to observe that the publication of the *Book of Llan Dâv* is a most important event to students of Welsh topography. The manuscript is of very early date (not later than 1150), and the transcription is a marvel of accuracy; so that the identification of the place-names enshrined therein promises to be attended with interesting results.

EDWARD OWEN.

We have received the following letter from the Vice-Principal of St. David's College, Lampeter:—

"May 24th, 1893.

"MY DEAR SIR,—I have asked my son, who takes great interest in these things, and knows the country about here better perhaps than anybody in this neighbourhood. I send you a copy of a sketch made by him of 'Hirfaen' some little time ago, which may be of service. You may depend upon the accuracy of it and the measurements.

"The other stone, he says, lies amongst a heap of débris, namely, in three pieces, but he has no drawing of it or measurements.

"From the accompanying extract from Nicholson, it seems to have been in a state of dilapidation for many years. My son has asked in the immediate neighbourhood about the stones, but could get no further particulars except that it is supposed that they are on the site of a battle which took place in that locality. The particular corner of the country where the stones form the boundary is full of interest, not only as being where the old Roman line of road comes in contact with British (Celtic) boundaries, but from the traces of the Celtic occupation still remaining, as, e.g., Caer Morrice, a place clearly of considerable strength and importance in old times, and Bedd y Forwyn close by. It was not far from here that the brass spear-heads figured in Arch. Camb., No. 31 (July 1891), p. 236, were found.

"Yours very truly,

(Extract from Nicholson's Cambrian Travellers' Guide, 1813, p. 711.)

"Two immense stones are upon the mountain south of the river Ffrwd. One is called 'Brynvaen', which has fallen from its upright position, 15 feet long and 4 in

width and thickness. The other, called 'Hir vaen gwyddog', or the Conspicuous Colossus, stands upright, 16 feet above the ground, on three sides 3½ feet, and on the other 2½ feet. It is probable that these immense stones were erected to commemorate a victory."

MARSH VILLAGE IN SOMERSET.

In March 1892 a prehistoric village of marsh dwellings was discovered in the moorland near Glastonbury. It consists of a number of low circular mounds. Sixty of these are apparently on the surface; they are composed of clay resting on a platform of timber and brushwood placed on the surface of the peat; but there are many of these constructions which lie beneath the surface, and are only discovered on excavation. The exact size of the village has not yet been ascertained, but it is known to have covered more than three acres. In the partial excavations undertaken there have been found a great amount of wood and timber, some very skilfully worked, quantities of pottery, and an interesting collection of iron, bronze, lead, horn, bone, and other objects.

A boat, upwards of 17 ft. in length, cut from a solid stem of oak, has also been found near the village.

The Glastonbury Antiquarian Society reopened the excavations in May. Several fresh discoveries have been made, and the importance of the work is becoming more evident daily. Influential committees for advice and excavation have been formed, and the Society appeals for funds to enable them to carry out the excavations in a thorough and systematic manner. Subscriptions should be sent to the Hon. Secretaries of the Glastonbury Antiquarian Society.

ARTHUR BULLEID.



¹ By the measurement taken when the accompanying sketch was made this should be 13½ feet high.

Notes on Museums.

THE BRITISH MUSEUM.

Amongst the recent acquisitions of the British Museum is the pretty little leather case for a pyx, of which we give an illustration. It is of *cuir-bouilli* of French, or Flemish, workmanship of the fifteenth century, and came from Germany. It was presented by Mr. Max Rosenheim. We have to thank Dr. A. W. Franks for the facilities afforded us for obtaining an illustration of this interesting relic. A case of somewhat similar shape and style is used to



Case for a Pyx of Cuir-bouilli, in the Bratish Museum.

contain the chalice (dated 1569) at Barrowden Church, Rutland (see *Reliquary*, New Series, vol. i, Pl. 17). The art of making *cuir-bouilli* objects might be revived with advantage, as this decorative process is admirably adapted for many modern knick-knacks.

It will probably be many years before the British Museum receives so important an addition as the Royal Gold Cup now to be seen in the Gold Room. The body and cover of the cup are of solid gold, most exquisitely decorated with coloured transparent enamel on a delicately chased background. The figure-subjects on the bowl and cover illustrate scenes from the life of St. Agnes, whilst the symbols of the four Evangelists appear upon the

foot. The greater part of the cup is of French workmanship of the fourteenth century, but the coronal of pearls round the bottom is English, perhaps fifty



Royal Gold Cup in the British Museum.

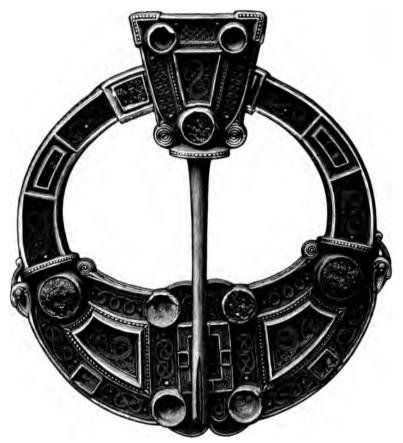
years later in date, the band of Tudor roses of the time of Henry VIII, and the Latin inscription of the seventeenth century. The history of the cup

is both authentic and remarkable. It is believed to have been made for Charles V, King of France (A.D. 1364 to 1380), and was given to one of the kings of England, either Henry V or Henry VI. After this it is repeatedly mentioned in the Royal English inventories as being in the possession of our own monarchs from Henry VI to James I. By the latter King it was presented to John Velasco, Constable of Castile, who was sent to England in 1604 to negotiate a treaty of peace with Spain, as recorded in the Latin inscription on the cup itself. In 1610 John Velasco gave it to a convent near Burgos, where it remained until nine years ago, when a Spaniard brought it to Paris and sold it to Baron Jerome Pichon, the well-known collector. Messrs. Wertheimer, the art dealers, of Bond Street, purchased it from Baron Pichon for £8,000, a year or two ago. Messrs. Wertheimer, with great liberality, agreed to sell the cup to the British Museum for the same price they paid for it. The Treasury screwed up courage to grant £2,000 towards the purchase-money, leaving the rest to be raised by private subscription. All honour, therefore, to the following munificent donors who "planked down the necessary dollars":-The Duke of Northumberland, the Earl of Crawford, the Rt. Hon. Lord Savile, the late Earl of Derby, Sir H. Peek, Messrs. A. W. Franks, J. E. Taylor, C. E. Keyser, W. Minet, the late Mr. S. Wertheimer, and the Goldsmiths', Drapers', Clothworkers', Mercers', and Merchant Taylors' Companies. The engraving of the cup is lent by the Proprietors of the Illustrated London News.

THE EDINBURGH MUSEUM.

THE Society of Antiquaries of Scotland is to be congratulated upon the issue of a new and enlarged edition of the Catalogue of the National Museum of Antiquities of Scotland. Some idea of the value of this work may be gathered from the fact that it consists of an octavo volume of 380 pages, with an average of two or three illustrations to each page. It seems almost incredible that it should be possible to sell small paper copies of a book containing 660 woodcuts at what Mr. Mantalini would call the "ridiculously small sum" of a shilling, and large paper copies at half-a-crown. Yet such is the case. Like Columbus's feat of balancing the egg, the trick is simplicity itself when explained. The secret lies entirely in the connection between the Museum and the Society of Antiquaries of Scotland. Every specimen which is added to the collection passes through the hands of the Society, and is exhibited at its periodical meetings. If of special interest it is engraved and published in the Proceedings of the Society. A record, accessible to the public, is thus preserved of every object in the Museum, and a series of illustrations gradually brought together which are eventually available for use in the Catalogue. This system is so admirable in every way that we are obliged to express our regret that there is no such connection between the British Museum and the Society of Antiquaries of London. At present we have no catalogue, illustrated or otherwise, of the English antiquities in the British Museum, so that the value of this portion of the collections for purposes of study is very seriously reduced.

It is no exaggeration to say that the Edinburgh Museum is the only one which has a general Catalogue worthy of the name. The Catalogue has been admirably arranged under the supervision of Dr. Joseph Anderson, and a glance through its pages is sufficient to impress anyone unfamiliar with the



The Hunterston Brooch-Front.

archæology of Scotland with the number of strange specimens which are quite peculiar to this geographical area, such as the stone cups (p. 59), ornamented stone balls (p. 63), discs of polished stone (p. 68), metal objects with symbols of unknown meaning (p. 205), powder-horns (p. 312), "crusies" (p. 333), "rivlins" (p. 353), brass brooches (p. 361), etc.

The Edinburgh Museum is particularly rich in implements of bronze and stone, sepulchral urns, and early Christian sculptured monuments and metal-

work. One of the gems of the collection is the celebrated Hunterston brooch (p. 202) purchased in 1891. We are able, by the permission of the Council of the Society of Antiquaries of Scotland, to give two very beautiful woodcuts of the brooch. Some of the flint-lock pistols with silver scroll-work inlaid exhibit a peculiar and very beautiful local style of eighteenth-century art.



The Hunterston Brooch-Back.

THE CAMBRIDGE MUSEUM.

WE have received from the Baron Anatole von Hügel the Annual Report of the Museum of General and Local Archæology at Cambridge, prepared under the direction of the Antiquarian Committee to the Senate, which may well serve as a model to the curators of establishments of a similar kind elsewhere. It is a quarto pamphlet of fifty-nine pages, containing a complete classified list of the accessions from November 1, 1890, to October 31, 1893. No one who has not had some experience of such matters can form any idea

of the immense amount of knowledge and industry required for the compilation of a catalogue like this. The Walter K. Foster bequest of antiquities, consisting of 4,467 objects, is a windfall that cannot be expected to take place every day. The enumeration of the specimens in the Foster collection alone occupies thirty-nine quarto pages of the Report.

We notice with satisfaction that "a sample collection of British, Roman, Saxon, and other earthenware is being formed, for which purpose the Curator has begun by selecting from the accumulated mass of fragments and chips of pottery in the Museum such pieces as will best fit into two independent series; the one intended to show the various materials and the various kinds of ornamentation, the other to show what sorts have been found together."

Baron von Hügel evidently intends that the Cambridge Museum shall take the lead from an educational point of view. The old-curiosity-shop style of museum will rapidly become a thing of the past, if such innovations are to be tolerated.

THE BRISTOL MUSEUM.

The only recent addition of antiquarian interest to the Bristol Museum is the inscribed stone found in June 1873, at Sea Mills, on the supposed site of the Roman station Abone, three miles below Bristol on the Gloucestershire bank of the river. This stone, which has sculptured on its surface a female hand surmounted by a semicircle, at each end of which is a dog and a cock, and below, the letters SPES C SENT., is supposed to date from about the third century, and to be a Christian monument to Spes, daughter or wife of Caius Sentius. It has recently been presented to the Bristol Museum by Mr. Evens, upon whose land it was discovered. The stone has been figured in Bristol Past and Present, i, p. 29, and in the Journal of the British Archaeological Association, vol. xxix, p. 372, where it is described by Dr. M'Caul of Toronto. I hope shortly to get it photographed.

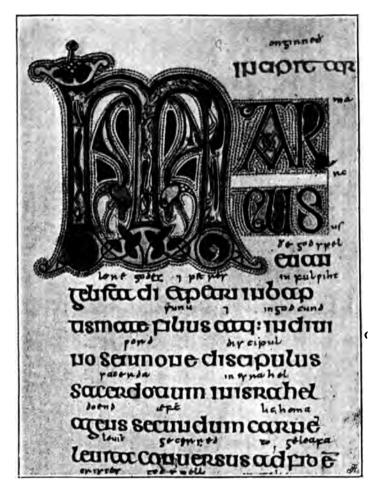
ALFRED E. HUDD.



Notes on Books.

MR. E. MAUNDE THOMPSON'S "HANDBOOK OF GREEK AND LATIN PALÆO-GRAPHY" (Kegan Paul, Trench, Trübner and Co.) supplies the long-felt want of a treatise on the various styles of classical and mediæval handwriting, published in a convenient form, and at a price which places it within the reach of everyone. The Chief Librarian of the British Museum is so great an authority upon the subject with which he deals, that any attempt to criticise his work in detail,

from the point of view of an expert, would be little short of an impertinence. We must therefore be content merely with giving, in as few words as possible, our opinion of how the work strikes an outsider who can never hope to understand the inner mysteries of palæographical science. In the first place, the arrangement of the materials is most lucid, and the large number of dated fac-



From the Lindisfarne Gospels in the British Museum, eighth century.

similes of ancient writing scattered over the text affords an opportunity of educating the eye to understand the development of the shapes of the letters used at different periods and in different geographical areas. There are also several tables of letters, arranged chronologically, which are of great value. Some of the technical terms used by palæographers to describe the various VOL. I.

kinds of letters, as explained on p. 117, are rather confusing to the uninitiated.

Τωβασιλειτοπηλ Γμακλιεποιήσε Ογγως: Κλιανθρωποσην Γογάλιοσενισογ Ονομαρτωμαρ Θυσμαρτωμαρ Γογτογσεμεείος

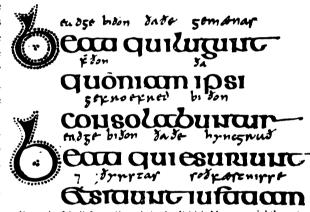
From the Codex Siniaticus, fifth century.

For instance, large letters are called "majuscules" and small letters "minuscules"; but, as size is always relative, the definition is rather like saying that a "majuscule" is "as large as a piece of chalk". The term "uncial" is used to describe a capital letter, the form of which has been modified by mak-

ing some of the strokes curved; and then, again, a letter is sometimes said

to be of "minuscule form", so that words intended to define the shapes of the letters are hopelessly jumbled up with those which define their relative size.

No one can read Mr. Thompson's Handbook without lighting on many strange facts that he was probably not acquainted with be-



From the Lindisfarne Gospels in the British Museum, eighth cent.

fore. Looking at the table facing p. 10, which shows the derivation of the

homborumindere depare et expressioner programent purprisola en este lamoten apple pertant se bomqui et mompape drochomanam et mompape drochomanam

From the Gospels at Trinity College, Dublin, seventh century.

Greek and Latin alphabets from the Egyptian hieroglyphics, it will be seen

that whilst nearly all the letters in the modern alphabet have lost every trace of resemblance to the original hieroglyphic, N still, after a lapse of 6,000 years, recalls the appearance of the hieroglyphic representation of wavy surface of water by means of a zigzag line.

The story of the development of the early handwritings of our own Islands, as told in chap. xvii, and especially of the part played by the Irish scribes in placing the impress of their artistic genius upon the style, is full of interest for all of us. We must look, too, with reverence at the facsimile on p. 195 from the *Codex Amiatinus*, in the Laurentian Library at Florence, one of the three MSS. written by Ceolfrid, Abbot of Jarrow (A.D. 690), and taken by him to Italy, on the journey, A.D. 716, during which he died, for presentation to the Pope.

Mr. Thompson's conclusions seem to be founded chiefly on the study of the MSS., but there are many lapidary inscriptions, especially in Great Britain, which present peculiar forms of letters not found elsewhere. In a future edition a chapter on this branch of the subject might with advantage be added.

We have to thank Messrs. Kegan Paul, Trench, Trübner & Co. for the loan of the facsimiles here given. The one on p. 65 is borrowed from Charles and Mary Elton's *Great Book Collectors*, and is given for the sake of comparison with the others.

MR. R. C. HOPE'S "HOLY WELLS OF ENGLAND" consists mainly of a reprint of



St. Oswald's Well, Oswestry.

a series of articles which have appeared from time to time in The Antiquary. The accounts of the different, wells are arranged in counties, and have been compiled from a large number of different sources. The illustrations of the Cornish wells seem to have been taken bodily from Blight's Crosses of Cornwall. Mr. Hope's modest remark in the Preface, that "it is hoped that this may prove the foundation of an exhaustive work, at some future date, by a more competent hand", almost disarms criticism. There is no doubt that anyone wishing to write a treatise on the folk-lore of holy wells will find his task greatly simplified by the work done by Mr. Hope in collecting together the necessary materials for arriving at generalisations on the subject. Professor Rhys, in his recent lecture to the Folk-lore Society, has indicated the lines which investigations of this kind should take, and what important results may be expected from them. Nowhere is the Pagan-Christian overlap so apparent as in



Coventina's Well at Carrawburg.

the superstitions and beliefs connected with holy wells. pagan times the well had its presiding spirit, so in Christian times it had its saintly dedication. Mr. Hope, in his Introduction, says: "In our own country we find the river Wharfe under the guardianship of Verbeia, the Tees of Peg Powler, who has an insatiable desire for human life, as also has Jenny Greenteeth of Lancashire streams, the Ribble of Peg o' Nell, Blackwater of Easter, the Severn of Sabrina and of Nodens, the Skerne, etc. At Procolitia, i.e., Carrawburg, on the Roman Wall in Northumberland, was a well under the care of the British watergoddess Coventina." Amongst the many interesting matters discussed in this delightful volume are the customs of placing rag_ offerings on thorn bushes near sacred wells (p. 12), dropping pins

into wells (p. 19), effecting cures at wells (p. 22), drinking sugar and water at wells (p. 40), seeing mermaids at wells (p. 45), well dressing (p. 47), and wishing wells (p. 66).

The following will commend itself to many of our lady readers: "On a certain day every year the young women of Abbotsbury (Dorset) used to go up to the Norman chapel of St. Catharine, Melton Abbey, where, after drinking the water of the Saint's well, they made use of the following invocations:

"'A husband, St. Catharine.
A handsome one, St. Catharine.
A rich one, St. Catharine.
A nice one, St. Catharine.
And soon, St. Catharine."

The "And soon" is distinctly precious.

MUCH pleasant reading for lovers of old London will be found in Mr. Philip Norman's "London Signs and Inscriptions" (Elliot Stock). Every now and then even a cockney loses his way in the labyrinths of the more ancient parts of his native city, and in casting his eye upwards to ascertain the name of the



Sign of the Boar's Head Tavern, now in the Guildhall Museum.

street, it often falls instead upon some quaint carved device built into the wall of a house. This is a relic of the times when not only inns, but also shops and private houses, were distinguished by signs instead of in the more prosaic modern way by numbers. As the rebuilding of London goes on apace these picturesque survivals of a past age are disappearing one by one, and Mr. Norman deserves the thanks of all antiquaries for preserving some record of their existence. Mr.

H. B. Wheatley tells us in the Introduction that the "painted signs, which were once almost universal, were suddenly cleared away by the Act of Parliament of 1762, but these sculptured signs remained because they were part of the houses to which they were attached, and they only pass away when the houses are rebuilt." Many of the sculptured signs have found a last resting-place in the Guildhall Museum, but when once removed from the position they originally occupied, a great part of their interest is lost.

The streets of London are so terribly vulgarised by the advertising nuisance which has, thanks to Mr. Sage's odious invention, even invaded the sky, that it is quite a relief occasionally to rest the eye upon something that calls up the long-forgotten historical associations of the locality, and at the same time furnishes food for speculation as to the meaning of the symbolism of the curious forms chosen by each individual for his peculiar sign by which his house was distinguished from that of his neighbour.

The terrible monotony of our modern street-architecture is probably due in a great measure to the entire obliteration of the personal element and the decadence of the art of sculpture. Neither the outward appearance of a house nor its decoration now furnishes any indication of what manner of man or woman dwells therein.

It is to be regretted that, although the London signs are exhaustively described by Mr. Norman, the number illustrated is comparatively small, some of the best examples being omitted. We should have been glad, for instance, to renew our acquaintance with the swan with collar and chain on the front of No. 37, Cheapside, recently made resplendent with paining and gilding.

A bas-relief of the Three Kings from Lambeth Hill, now in the Guildhall Museum, dated 1667, affords Mr. Norman an opportunity of discoursing on many little-known facts about the Kings of Cologne. A curious instance is given on p. 38 of the use of a paper inscribed with the names of Gaspar,



The Three Kings of Cologne, from Lambeth Hill.

Melchior, and Balthazar, by a smuggler, as a charm. It will be remembered that these names are inscribed on the Oldenburg Horn, mentioned in Mr. E. Sidney Hartland's article on the Ballafletcher Cup in the present number.

An amusing incident is referred to on p. 77 with regard to the sign of the Three Foxes on a house in Clement's Lane, which was plastered over "when the house was taken by a firm of three lawyers, who wished to avoid the rather awkward connection of ideas which might be suggested".

Not long ago the sign of the Boy and Panyer, in Panyer Alley (p. 4), attracted public

notice in consequence of an enterprising Yankee having endeavoured to bribe a workman, engaged on demolishing the house against which it stood, to steal it. A policeman was consequently placed to guard it until it was made secure again.

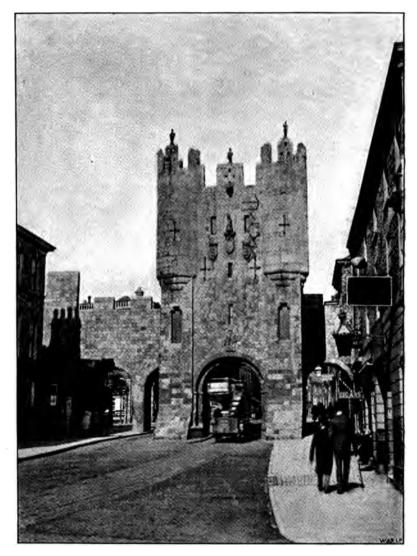
The sign dated 1737 in Mount Pleasant, Gray's Inn Lane (p. 164), is a good example of the architectural treatment of a tablet surmounted by a pediment; and those in Union Street, Southwark (p. 165), and Walbrook (p. 166), are also deserving of study as architectural compositions of the same period.

The archæological free lunchers, at whom we have already found it expedient to point the finger of scorn, will find much food for reflection in reading the inscription on the breast and arms of the statuette of the naked boy at Pie Corner (p. 8), which is to the following effect:—

"This boy is in Memory Put up for the late Fire of London, occasioned by the Sin of Gluttony, 1666."

THE REV. CÆSAR CAINE'S "MARTIAL ANNALS OF YORK" (Chas. J. Clark) is a handsome volume, well got up, sumptuously printed, and adequately illustrated. The author has, we think, succeeded in his attempt "to avoid giving

a merely antiquarian character to the book, and to make it, as far as possible, without wholly obliterating its antiquarian worth, suitable for popular reading." The learned author was formerly A.C. to H.M. Troops, York Garrison, and



Micklegate Bar, York.

the intention of the work seems to be to give a popular account of York as a military centre from the earliest times down to the present day. The frontispiece shows an imaginary view of Eburacum in the year A.D. 100. If it was

really like this it must have lacked much of the picturesqueness it now possesses; which picturesqueness, by-the-bye, our military friends have done their best to spoil by erecting such an architectural monstrosity as the Infantry Barracks, illustrated on p. 262. If this building has the approval of the Major-General commanding the North-Eastern Military District, we cannot say much for his taste.

One of the best plates in the book is the reproduction of a photograph of a Roman statue in the Museum of the Yorkshire Philosophical Society. probably representing the youthful Mars. A graphic description is given in chapter ii of the battle of Stamford Bridge, accompanied by a helpful plan and a view of the locality where the soul-stirring events that heralded the Norman Conquest took place, looking calm and peaceful enough now, with a great mill reflected in the placid surface of the river.

Everyone who has visited York must have been struck with the perfect condition of its mediæval defences, and must have been tempted to make a perambulation of its walls. The bars and towers which occur at intervals along the walls are very fully illustrated in Mr. Caine's book. Of the gateways, the two finest are the Micklegate and Monk Bars, but the view of Bootham Bar, with the towers of the Minster in the distance, makes by far the best picture. The Fishergate Postern is so intensely mediæval in appearance, that, were it not for a particularly hideous lamp-post in the foreground, which entirely mars the effect, one feels transported in imagination back to the thirteenth century. York is indeed a sort of English Cahors, and its martial annals could not have found a more worthy exponent than the Rev. Cæsar Caine.



THE horn-book, from which our great-grandfathers and their great-grandfathers before them learned the A B C, was not a book at all, but a slab of oak, on which was pasted a sheet of paper bearing the alphabet, with sometimes the Lord's Prayer, etc., protected by a sheet of horn: hence its name. Horn-books are now so scarce that probably few readers of THE ILLUSTRATED ARCHÆOLOGIST have ever seen an example.

> Mr. Andrew Tuer, F.S.A., of the Leadenhall Press, London, who is bringing together in a profusely illustrated volume what he can find out about these interesting relics, tells us that he will be grateful for references or the loan of specimens.



THE

Illustrated Archæologist.

SEPTEMBER, 1893.

Some Carved Door-Posts in Bruffels.



RUSSELS is a gay and apparently a very modern city, but in wandering about the smaller streets of the older parts of the town many an interesting remnant of the work of former architects may yet be discovered, in addition to those found in the much-visited Grande Place, with the Hôtel de Ville, and the old trading Companies' houses.

The carved centre-posts of some old doors, given in the present article, were selected as being especially worthy of notice; first, because in all probability most of them will have disappeared in a few years' time, for some are already quite rotten, and others are so thickly coated with paint as to have lost all their original crispness; and secondly, they show an especially suitable feature for useful decoration, for these carvings were evidently executed to attract the attention of the worshipper to the name of the building into which he was entering, and in more than one instance to bring to his memory some act in the life of the saint from whom the building took its name.

In the more modern buildings one does not see this sort of carving or design, although the centre-post is now, as it was then, often a highly ornamented feature of the door, whether of private houses or churches. But the carving assumes a more formal character, and is strictly conventional.

The first example is taken from the door of Notre-Dame du Bon-VOL. I.

Secours. The carving is not painted, and is in very good preservation. It represents Notre-Dame du Bon-Secours under a canopy in



Notre-Dame du Bon-Secours.

her robes of state, carrying the infant Christ, and beneath appear the pilgrim's hat with cockle-shell in front, and two crossed staffs having gourds attached, and below again the satchel or wallet. Above the

virgin is an oval carrying initials, which are rather difficult to decipher, owing to their high position on the post. They seem to



La Madeleine.

be an A combined with an M, and are surmounted by a crown. The portal itself is a fine massive example of seventeenth century work, from which period the whole of the present edifice dates. It

occupies the site of a hospice founded in the twelfth century by the brotherhood of St. Jacques de Compostelle.



Sainte-Catherine.

In 1625, a shoemaker named Jacques Meens, then *prévôt* of the brotherhood of St. Jacques, having found among the vestments a statuette of the Virgin, placed it on a pillar to the left of the altar of

St. Onkomene; a little time after he said that his valet had been cured by the intercession of this Virgin, and no more was necessary to



Chapelle Sainte-Anne.

cause people to attribute a miraculous power to this particular statuette.

It was placed between the altars and given the name of "Notre-

Dame dans la guirlande de vigne", from the ornaments which surrounded her; afterwards she was given the name of Notre-Dame du Bon-Secours, because in Spain there was a much venerated shrine of that name. The statuette was placed under the charge of a sacristan named Simon Petit-Jean, who could speak French, Spanish, and Italian, and whose business it was to relate her miracles to the faithful.

We must now pass on to the next, viz., the door of the church of the Madeleine. This old church was once possessed by the Templars, and when they were suppressed and their goods confiscated, it was given to the Saccites, 1312. In 1691 it was repaired. In 1804 it was proposed to change it into the Hôtel des Postes; but the Temple St. Augustin was chosen instead, as being more suitable to this utilitarian project; and at the present time this latter is degraded by the common crowd, who are continually hurrying in and out, naturally forgetful of the very different scenes these venerable old walls must once have witnessed.

The Madeleine has been spared this desecration, and during the day many a faithful soul, turning aside from the busy street (the busiest in Brussels) and passing the old door-post which tells in its carving the tale of the Crucifixion and a woman's gratitude, enters the dimly lit church for prayer or meditation. The tailors and armourers have each an altar here, and the former, on five days in the year, distribute bread, bacon, and sometimes money, to the poor women of their trade. The portal dates from the time of the repairs in 1691, and the carving perhaps from the same period. It represents Mary at the foot of the Cross, wiping our Saviour's feet with her hair; on the right is an urn, and below it a skull. The initials S.M.A.D appear on the escutcheon, and those of INRI on the scroll above the cross.

It has been several times painted, and is much knocked about, but in this respect it is not in such a bad state as our next, which is that on the old door of the church of St. Catherine. This carved post is fast rotting away, and will no doubt be removed before long. The old church itself is shut, and everything of interest has been removed to the new St. Catherine, close at hand. The original edifice existed in 1201, and appears then to have consisted of a central nave only, which was lighted by one large window, and two very narrow ones on each side of it, but only one of these latter now remain. The large window is directly over the door here given. The side aisles were added at a later date, perhaps in the fourteenth century. The old church has undergone many alterations and additions. In 1629 it was enlarged and the present tower and choir were built, or rather

partly built, for the funds did not permit of the tower being carried higher than a third of its present height. In 1664 the magistrate of the district granted more money to finish it, in order to beautify that part of the town, but again the funds were insufficient, and it remained for twenty years unfinished, and having a temporary thatched roof. In 1745 another 300 florins were granted to complete it. It is a very beautiful tower of its kind, and let us hope that it will not be destroyed with the church.

The door probably dates from 1629. It is now very dilapidated, and the whole of the walls on each side of it are covered with advertisement placards. The little street is thronged with men and women of the *colporteur* class, selling all sorts of cheap goods, which they carry in an open umbrella held upside down, each one surrounded by his little crowd of purchasers, making it far from easy to get a convenient standing-place from which to sketch the door.

The next one given is the door of the Chapelle Sainte-Anne, Rue de la Montagne. This chapel was built by a pious merchant named Jean Van Zuene, who left a legacy of 600 florins, giving instructions that with this sum a chapel dedicated to St. Anne should be erected, to enable drivers of carts, etc., to attend mass when in that part of the town. The authorities of St. Gudule opposed the building of this chapel, but in vain, for Charles V authorised its construction, and it was consecrated by the Bishop of Cambrai in September 1521. It was much damaged in the bombardment, and was consecrated anew in 1619 by the Archbishop of Tuam.

The niche over this door was for a long time occupied by a group in stone of St. Anne holding the Virgin's hand. It was given to the church by Jérôme Duguesnoy, on condition of its being placed there. It was removed in 1776, after an attempt to steal it, and was placed in a niche in the high altar. This door dates from 1777. The carving on the post represents the same subject as the statue, once occupying the niche overhead, viz., St. Anne holding the Virgin's hand. It has been unfortunately many times painted, and so has lost all sharpness, though it is in good preservation.

Our next example is found in a very small street leading out of the Montagne de la Cour. It now forms the centre of a door of a large scholastic institution. This institution occupies a part of a building which was once the Hôtel de Neufforge, an hotel famous in the annals of the city of Brussels. This part of the hotel was joined to the main building, which is on the other side of the street, by a bridge now long since destroyed; but the windows of the latter part, which give on the Rue Terrarken, are very picturesque, and the old

iron rings to which visitors to the hotel used to fasten their horses are still to be seen in the walls. The hotel belonged successively to the



Hôtel Ravenstein.

family Meldert, Jean Marchant, Pierre Marchant, and Adolphe de Clèves, seigneur de Ravenstein, from which latter lord the small street and the hotel now takes its name.

There are two other examples given: one from an old house opposite the Sainte-Chapelle, the other from the Hôtel de Ville. The



Old House opposite the Sainte-Chapelle.

first is very simple, and calls for no particular remarks; the second is very much more elaborate, and represents St. Michael the Archangel overcoming Satan. This subject may be seen everywhere in Brussels,

as it is the city arms, although much altered in its present form from the old seals, where St. Michael is represented in flowing robes, and with wings outstretched, holding a fleur-de-lys in his right hand.



Hôtel de Ville.

In conclusion, we think that even now we can trace in the work of the present generation of Belgian architects the good effects of their ancestors' love for decorating doors; for in modern houses the greatest pains are taken to design handsome and massive doors. We would go even farther, and say that our own architects might study modern street architecture in Belgium, and gain in so doing valuable lessons in originality of design and beauty of ornament, combined to suitability of the building for purposes intended, the latter qualification being often missed in our modern houses or public buildings.

ARTHUR ELLIOT.



Stonehenge.



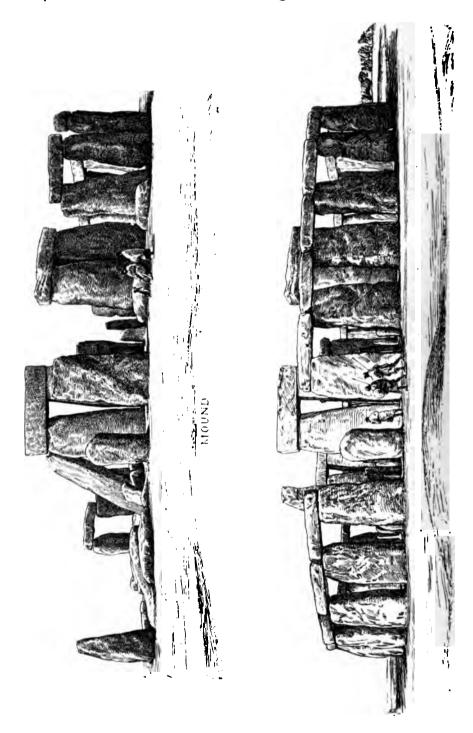
TONEHENGE will doubtless from time to time be brought anew to the notice of the public so long as the problems which are connected with it remain unsolved.

Last summer a controversy of some length was raised in our leading journals by the theories of Captain S. Pasfield Oliver, who maintained that the researches of M. Emile Cartaillac in the

Balearic Islands offered a clue to the Stonehenge mystery, and who, following up this clue, concluded the ruin represents the skeleton of a roofed or vaulted building, the smaller stones of which have been removed for utilitarian purposes ages ago.

More recently the attention of the public has been again invited to the subject in an illustrated article in *Black and White*, by Mr. A. P. Sinnett, in which the theory is advanced that Stonehenge is a monument of very extreme antiquity, belonging to a lost race and to a submerged continent, of which we have a tradition in the celebrated Atlantis of the ancients.

The views of both these writers, though somewhat startling, are not altogether original, for, as Mr. A. L. Lewis mentioned in a letter to *The Times*, Captain Oliver's suggestion had to some extent been anticipated by Miss Christian Maclagan, who, in a book published in 1875, gives a drawing of Stonehenge restored as a domed building, "the stones" being shown imbedded in a mass of masonry; and Mr. Sinnett's idea, as has been pointed out in a letter to the June



number of Wiltshire Notes and Queries, was put forward some years ago by Mr. W. S. Blacket in his Researches into the lost Histories of America.

The present writer, conscious of difficulties in endeavouring to call attention to "new views", by "writing a few words" on so complicated a subject as Stonchenge, to which so many books, and papers in the Proceedings of learned societies, have been devoted, proposes, in the limited space allowed him, to select and call attention to a particular point in the design of Stonehenge, instead of considering it generally.

The sketch of Stonehenge here given shows the ruin as it appears



Distant View of Stonehenge. (From a painting by Edgar Barclay.)

to a spectator looking northwards, and standing just outside the surrounding Earth Circle. Another sketch shows how the temple originally appeared, viewed from the same spot. (See opposite page.)

It will be observed that one of the piers of the outer Sarsen Circle, being much shorter than its neighbour in situ to the east of it, this peculiarity inevitably caused a break in the lintel ring, an important feature in the design; for as the building was on this account constructionally weakened, the founders must have had very particular reasons for adopting such an arrangement.

Seventeen piers of this circle are in situ, and, reckoning by their spacing, we can assure ourselves that the original number of piers was thirty. The outer circle, therefore, consisted of thirty piers and twenty-eight lintels. The short stone is placed due south of the cleft of the southern trilithon; it was probably considered of importance in regard to the symbolism of the design, and also marked the entrance to the temple.

In accordance with this view we find the adjacent pier is not accurately placed on the circumference of the circle, but swerves somewhat inwards. If we stand between the pier in situ and the short stone, and reckoning this opening as the first turn sunwise, then the opening pointed to by the shadow of the sun-stone at the Midsummer sunrise is the twenty-first.

Inigo Jones drew up his account of Stonehenge by direction of King James I, in the year 1620. In Plates II, III, and IV he delineates the short stone in question, and it is shown as being then in precisely the same condition, with a slight lean outwards, due south, as we see it to-day. Curiously, he does not remark upon it, and, page 40, says, "it may positively be concluded the architrave continued round about this outward circle"; such a conclusion being in obvious contradiction to the testimony of the short stone.

Still more curious is it that later writers have followed Inigo Jones's lead. No one, so far as the writer is aware, has insisted that the short stone designedly formed an important feature in the design, for which some reason should be sought; the peculiarity has, on the contrary, been ignored by writer after writer, and the outer circle been restored as consisting of thirty piers and thirty lintels. (*Vide* Wood, Stukeley, Waltire, Smith, Higgins, Long, Stevens, and Fergusson; also the model of "Stonehenge restored" in the Salisbury Museum, well known to the public by the photographs which are sold of it.)

Professor W. M. Flinders Petrie is the exception to the rule; he, however, regards this stone as evidence of incompletion; he believes the outer circle was never finished, and that this pier is small because the builders may have run short of fitting material. It is unquestioned that the Sarsen rocks of Stonehenge have been transported from the Avebury downs; and these, together with the rocks removed from the same locality to form the vaster temple of Avebury, are inconsiderable in number compared with the multitude of untouched boulders which yet lie embedded on the surface of the land. It is also noteworthy that the pier which stood next to the short

stone on the west, although recumbent, remains unbroken; it is a full-sized pier, and the tenons which formerly secured the lintel it supported are clearly recognisable. The present condition of Stone-henge bears evidence that stones are missing, not because the temple was left incomplete, but because it has suffered from mutilation and spoliation; the argument, however, necessitates entering upon details at greater length than space here permits.

The writer, in a paper on Stonehenge read recently before the British Archæological Association, contends that a study of the proportions of the design and method of setting out proves the different parts to have been erected simultaneously; whilst the more accepted theory is, that as Stonehenge consists of separate parts, in which different kinds of stone have been used, it has probably been erected at different epochs. The theory of unity is corroborated by chippings of the Sarsen, blue-stone, and horn-stone rocks having been found together in an unobtrusive flat barrow a little to the west of Stonehenge. There are but four horn-stones, of inconsiderable size, and but roughly trimmed; they could therefore have supplied but a scanty supply of chippings—a minute fraction of the total number.

This circumstance shows that this barrow is of the same age as Stonehenge, and that specimens of the sacred rocks used in the construction of the temple were placed within the mound, when being freshly fractured; the difference in their quality was discernible, and was of significance to the person who so placed them, probably as charms to avert evil influences from the spirit of the dead.

Unity of design can also be shown to extend to the earthworks, *i.e.*, to the avenues which traverse the barrow-studded plain, and to the great enclosure named the Cursus. These can be demonstrated to be of the same age as the temple, and to be appendages to it; nor can any reason be assigned for the construction of these alignments if the land was free of tumuli when Stonehenge was erected. Their presence proves the temple to be of later date than the barrows, exceptions to this rule being probably very few.

The final conclusion in regard to origin is, that Stonehenge is not of prehistoric antiquity, but was raised immediately after the first shock of the Roman conquest, upon the downfall of Druidism, by the Britons under the leadership of their native chieftains; that by undertaking this pious work the minds of the natives were not only distracted from war, but were pacified and reassured in a belief that the immortal gods had not deserted them. Thus we find the temple was erected in a locality consecrated from time immemorial as a burial-

ground of the race—in honouring the sacred tombs, reverence was paid to the distinguished dead; and it was partly constructed of sacred rocks brought from the identical beds of boulders which had formerly supplied material for the construction of the great temple of Avebury, and partly of sacred rocks brought from abroad, from the territories of brother Celts known to be prospering under Roman sway beyond the sea.

The other three illustrations, which are treated in a more picturesque manner, represent, (1) Women harvesting in the month



View of the Index Stone and Barrows. (From a painting by Edgar Barclay.)

of August; in the distance, Stonehenge crowns the brow of the down. The sun-stone or index-stone is shown to the right of the temple; this is so placed in regard to the cleft of the central trilithon as to point to the rising sun on Midsummer-day. (2) Shows the index-stone from a nearer point of view, and in (3) the spectator looks at the back of it, as the upper part of the leaning pier of the central trilithon is seen above the lintel ring; this view shows how the temple is orientated.

On the gentle incline of the down are the shallow ditches which are the borders of the ancient avenue or approach to the temple; it

will be observed that the avenue follows the orientation of the temple. According to the Ordnance Map it is inclined 50° east of North point. In the foreground it is intersected by a roadway, the confines of which are "the Parallel-banks".

At midwinter the sun sets as far south of west point as at Midsummer it rises north of east point. It follows, therefore (the temple being orientated to the Midsummer sunrise), that if, at the winter solstice, a spectator should stand where the shepherd is represented (i.e., on the Axis) he would see the sun set at the centre of the temple.



View of Stonehenge, showing its orientation. (From a bainting by Edgar Barclay.)

The illustration is from a painting done in the early days of November.

EDGAR BARCLAY.

Н



VOL. I.

Notes on some of the Sculptured Tombstones of Argylsshire.



HE sculptured crosses and gravestones of Iona have again and again been drawn and described, and they are also well known to all who have travelled in the West of Scotland. But comparatively few people are aware that there are hundreds of similar monuments scattered from one end of Argyllshire to the other. Some of the districts in

which these stones are to be found have been very carefully explored; notably those of Kintyre and Knapdale, but others seem to have escaped the attention of archæologists, as far at least as any reference to them is concerned.

There are not less than fifty churchyards, in Argyllshire alone, where specimens of these stones may be seen. Many of the stones are hopelessly injured by time and exposure, but there are a large number which in point of interest and beauty equal, if they do not surpass, the better known monuments of Iona.

In many cases they are easy of access, and probably the only reason why they are so seldom visited is because they are so little known.

Apart from the interest of the stones themselves, it may be said in passing that a few days spent in visiting some of the less known sites will open up to the traveller many parts of Scotland no less beautiful than the tourist highways, and that he will often have the country which he visits entirely to himself. Of late years the byways of Argyllshire have become better known, and consequently, even in remote districts, farmers and cottagers let rooms during the summer months; and in June, before these quiet holiday quarters are occupied, one can generally find accommodation in places where there are no inns, or only such inns as one would make a point of avoiding.

For a visit to the antiquities of the West, the months of June and July are undoubtedly to be preferred. June is usually a dry month;

¹ Archaological Sketches in Kintyre and in Knapdale. By Captain T. P. White, R.E., F.S.A.Scot.

the days are at their longest; the midge and the horse-fly have not attained their full powers of annoyance; and the docks and nettles, which in August cover the churchyards with an impenetrable growth, have hardly made their appearance.

The sculptured stones, which exhibit the special Argyllshire characteristic of foliated scroll-work, appear to belong to the thirteenth, fourteenth, and fifteenth centuries; after which period, though we still find specimens of the same class of work, the art began to deteriorate; the scrolls lost in freedom of treatment; and shields of arms, festooned hangings, death's-heads and hour-glasses, began to claim the position which they afterwards so proudly maintained.

The principle of heredity is more clearly shown in matters of design than in anything else, and by it the ancestry of these carvings can, in a great measure, be determined.

The art seems principally to have come from Ireland. No one can compare the tracery of the Argyllshire stones with that of the early Irish illuminated manuscripts, and its later developments in stone and metal-work, without seeing the artistic connection between the two countries. There is also, in the designs of some of the West Highland sculptures, a suggestion of another influence—that of Norway. At times we meet with serpent-like convolutions terminating in large heads with gaping jaws, which recall the dragons of the Norwegian Stavekirke, themselves the survivals of an earlier type. The intimate connection between Norway and the West of Scotland down to the thirteenth century seems to have distinctly influenced the treatment of the carvings which we are considering. Though the Western stones may safely be referred to the three centuries mentioned above, the question of who, or what class of men, carved them is one which is very difficult to answer. It may be, though this is only conjecture, that in the thirteenth century, when churches began to be built throughout the West, some guild of stone-carvers made its way thither, and remained, finding a home and a livelihood under the protection of the churchmen and the feudal chiefs. The industry of carving these crosses and slabs must have been a very extensive one, if we are to judge from the numbers which survive, and allow for those which have sunk into the ground, for those which have been used for building and other purposes, and for those which in Reformation days would very likely be broken up, because their designs savoured too much of the older form of religion. At the present moment part of a fine sculptured stone lies buried in the graveyard of Campbeltown. It was placed on the top of a coffin, in the days when body-snatching was prevalent, to defeat the designs of the resurrectionists. Tradition tells of a large number of the Iona crosses having been at one time thrown into the sea; and whether this is so or not, we may be sure that a very large number of the stones have either perished or disappeared.

The process of reproducing sculptures by photographs from plaster casts, instead of by rubbings or freehand drawings, does not seem hitherto to have been applied to the Argyllshire monuments, although no class of work more fully deserves and repays the time and labour which it entails. Designs, which in the original stones are barely visible, appear with extraordinary force and vigour in a well-lighted cast; while in every case an accuracy is attained which would be impossible save by a mechanical method.

The process of making paper moulds, or "squeezes", is almost too well known to require any description. It shall therefore be referred to in a very few words. The writer has used the common unglazed paper on which the penny newspapers are printed, with satisfactory results; he has also found filter paper a very handy medium. Mr. Maudslay, in his description of the process referred to below, recommends a common Spanish wrapping paper made by Messrs. Batalla, of Cacagente, near Valencia, and obtainable through Messrs. King and Co., Cornhill. This paper would probably give the best results and the least amount of trouble in working. The carving should be washed until it is free from earth, moss, or anything which may detract from its sharpness, and, while still wet, a sheet of soaked paper should be laid upon it, and beaten by means of a clothes-brush into the interstices of the pattern. Where these are deep the paper will naturally break into holes, so that many more sheets of the wet paper must be applied, and beaten down separately, until the covering thus formed presents an unbroken surface, with no vestige of the stone appearing As soon as this stage is reached, the mould should be covered with flour paste, then more paper should be added and beaten in as before; and this building up of the mould must be continued until it is strong enough to bear any shaking about which it may have to undergo in transport.

It should be left on the stone until perfectly dry, when it can be lifted off easily. In a publication of the Royal Geographical Society, called *Hints to Travellers*, there is a very full description of the above process in an article by Mr. A. P. Maudslay, whose beautiful casts in the South Kensington Museum of sculptures from the ruins at Copan, in Central America, are done from paper moulds. If the forming of the casts be entrusted to a professional worker in plaster, it will probably be somewhat expensive, but it is very easy to make casts

Sculptured Tombstones of Argylshire. 93

for oneself, and with little outlay. The plaster of Paris should be mixed with water until it is of the consistency of rich cream, always



Fig. 1.-Kilfinan.



Fig. 2. -Skipness.

remembering that it is better to have it too thin than too thick. In

the latter case it is apt to set before it has covered the whole surface of the mould, and it also has a tendency to develop air bubbles, which injure the result. If, on the other hand, the mixture is too thin, then, after it has been poured into the mould, the plaster will sink to the bottom and eventually set, while the surplus water remains on the top. For large casts it is well to prepare a light wooden frame of the same size as the cast, and to cover this with tightly stretched canvas of the kind known as "scrim", or "cheese cloth". A few small cuts should be made here and there in the canvas, and while the plaster is still wet the frame should be laid upon it and pressed down. Some of the plaster will work up through the holes, and help the cast to adhere to its support. If the cast is only wanted for photographic purposes, it may be made very thin and light; and, as soon as a good negative has been secured, it can be broken up and thrown away. Many casts can be taken from the same mould if they should be required.

In describing the accompanying illustrations, the writer has been tempted to point out some traces of evidence as to the dates of the stones. This must be accepted for what it is worth, but, whether his conclusions are right or wrong, it is only by careful study and comparison of the various designs that any further light can be thrown upon their many obscure points.

The figures, unless otherwise mentioned, are done from plaster casts; they are all reduced to one-twelfth of the original size.

Fig. 1.—A grave-slab from the churchyard of Kilfinan, in the district of Cowal. Kilfinan is about eight miles from Tigh-na-bruaich, in the Kyles of Bute, and the churchyard contains several interesting stones. The Chartulary of Paisley mentions a church at Kilfinan in the thirteenth century, but this stone is probably of an earlier date.

The wheel which connects the arms of the cross is not common in the West, and whenever it occurs, the details bear a greater resemblance to the older Irish and East of Scotland work than to the later leaf patterns of Argyllshire. There are two more stones at Kilfinan of probably the same period: one bears a cross with four deep cups at the intersection of the arms, the other is a long, narrow, ill-shapen stone, covered for the most part with plaited bands. The design shows traces of great beauty, but it is almost worn away.

Fig. 2.—This slab lies under the walls of the chapel of St. Columba at Skipness, in Kintyre. It is a fine specimen of a not

¹ Origines Parochiales Scotiæ, vol. ii, p. 49.

very common type, and those which resemble it lie very much in the same neighbourhood.

Kilmartin has three, Kilmichael Glassary one, and there are some more, I believe, at Kilmodan. These three places are within fifteen miles of each other. Besides these, there is one at Kilmory, Knapdale; one at Saddell, Kintyre; and the example illustrated; all more or less in the same district, and possibly the work of one man.¹

Curiously enough, the Skipness and Kilmory stones lie in graveyards near the two very important castles of Skipness and Sween

which, though some twenty miles apart, were held during the thirteenth century by one family, the name of whose chief, Syfyn or Sween, suggests a Scandinavian origin.² family of Sween lost its territories before the close of that century, and it does not seem improbable that the two very similar stones, lying near these two ancient strongholds, were placed there in memory of members of Sween's family in days when they owned both places. If this is the case, it would fix the period of the carving, and might account for the strongly marked Norwegian character of the design.

Fig. 3.—This stone was discovered by Colonel Macleod of Saddell in 1888, within the ruined walls of Saddell Abbev.

It is one of the few specimens which bears a legible inscription. The lettering runs:—

HIC JACET
BARTALOMEUS
DUGALLDI F
ILIUS CUM S
UA SORORE MA R





Fig. 3.—Saddell.

¹ For similar stones at Kilmartin and Kilmichael Glassary, see Drummond's Sculptured Stones of Iona, etc. The Kilmory stone is given in Captain White's Archaelogical Sketches in Knapdale, Plate XXV. Those at Saddell and Skipness are to be found in his companion volume on Kintyre, Plates XLVI and LIII.

² Brown's Memorials of Argyleshire, pp. 188-9.

There is precedent for the peculiar spelling of Bartalomeus. In

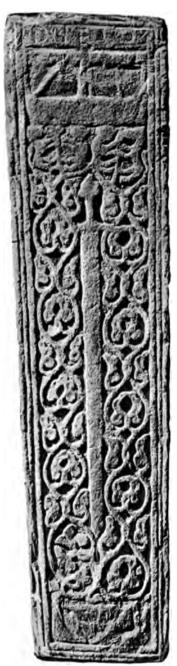


Fig. 4.—Kiells, Islay,

the Kalenderium Celticum, reprinted in Bishop Forbes' Kalendars of Scottish Saints, we find "F. parthaloin" for the Feast of Bartholomew, and the name signifies Son of Talmai. (See Smith's Dict. of the Bible, p. 167.) The figure in the lower niche is represented kneeling, and holding a rosary in her hands. Rosaries are rarely met with on these stones, though one is to be seen at Skipness, and another on a cross shaft in the grounds of Islay House.

A peculiarity of this tomb is that it is of white sandstone, which is not found in the neighbourhood, and which, from its softness, is eminently unsuited to the purpose to which it has been put. As the facings of the windows and doors of the thirteenth century abbey are of precisely the same stone, it is not improbable that this block was intended to be used in the building, but, not being wanted, was carved into a gravestone.

Both the lettering and the style of the work point to its being one of the earlier specimens.

Fig. 4.—From Kiells churchyard in Islay. This place is only a short distance from Loch Finlaggan, where there was once a stronghold of the Macdonalds, known for many generations as the Lords of the Isles. This stone has probably been removed from the family burying-place at Finlaggan.

The lettering at the top, and the date 1707, have, of course, nothing to do with the original design. The pattern has no very uncommon fea-

tures, though the work is singularly free and vigorous. It has a



Fig. 5 - Nereabolls, Islay.

crucified figure is very roughly carved; but, for all that, it has a dignity and feeling rarely to be met with in the West Highland renderings of this subject. (This photograph is from the stone itself.)

Fig. 6.—Part of a slab. This is also from Nereabolls, perhaps the least cared for of all the neglected graveyards in the West. There is not even a fence round the jungle of weeds in which this and some other beautiful stones lie hidden. This fragment, both for beauty of design and execution, is, as far as my experience goes, unsurpassed.

Fig. 7.—This quaint little piece of early eighteenth century work comes from Skipness. It is curious as showing how late the tradition of the foliated scroll remained.

The sprays which run up the sides and twist round the extended wings of the terrible Angel are undoubtedly among the last survivals of the early Argyllshire work.

strongly marked resemblance to the tombstone of Angus Oig at Iona. Angus Oig was a chief of the Macdonalds; he was present at the battle of Bannockburn, and died not long afterwards; hence the carving on his tomb may be referred to the earlier half of the fourteenth century, and the date of this Islay stone is most likely the same.

Fig. 5.—The head of a cross. From Nereabolls, near Port Charlotte, in Islay. The shaping of the stone is of the rudest, and the



Fig. 6.—Nereabolls, Islay.

98 Sculptured Tombstones of Argylshire.

Let it be said, in conclusion, that the examples of the Western stones which remain are deteriorating every year.

From their positions in burying-grounds which are still in use, it is almost impossible to shield them from injury.

Neither would it be easy to transfer them to places of safety, as they are often claimed by existing families, who consider they have some right to them. Even to do the digging which is sometimes required in order to prepare a stone for moulding in paper, a little management may be necessary.

This, however, is only a trifling difficulty. It is much to be hoped that some day we may have a collection of photographs of all the best Argyllshire stones, done from casts, and uniform both in scale and treatment. Such a collection would greatly help our study of the subject, and would form an invaluable record of what these beautiful objects were like at the close of the nineteenth century.

R. C. GRAHAM.



Fig. 7.-Skipness.

The Roman City of Silchester.



ILCHESTER, the Caer Seiont of the Briton, the Calleva of the Roman, and the home of Cymbeline, occupies a magnificent situation on very elevated ground on the borders of Berkshire and Hampshire. Below its ancient walls stretches the whole of Hants to the English Channel; westward the view is equally extensive; and to

the east lies the great valley of the Thames. From Reading the drive is very beautiful, the road rising through well-grown firwoods and pine-plantations till it culminates in the high plateau which the Briton before the Roman had fortified by immense works. The original ramparts of the Briton had been of earth, with a very large ditch and an outer rampart a good way beyond. The Romans, when they had conquered the place, at once perceived the great natural advantages it possessed, and soon set to work They cut away the front of to improve the older earthworks. the earthen ramparts until they were quite perpendicular, and faced them with a very strong stone wall, filling up the space between the stone-facing and the earthwork with quantities of flints, stones, bricks, and run lime, thus forming a solid rampart of the most surprising strength and solidity, and almost capable of resisting modern artillery.

These ramparts enclosed a space of one hundred acres of land, which comprised the city proper; but extensive remains of villas and houses occupy a large space beyond the walls, and the ancient amphitheatre is quite outside the town. Some parts of the Roman walls are low, but in some places the height is twenty feet. The facing-stones have been all torn away for building purposes (for there is no stone in the country for many miles around), leaving the flints and flat binding bricks fixed in the mortar in the usual Roman style. Before examining the recent excavations made by the Society of Antiquaries it will be interesting to note various points in which Silchester differs from most of the Roman towns of Britain.

Silchester was not destroyed by the ferocious inroads of the Saxon or the Pict, as most Roman towns were, but it was gradually and leisurely evacuated by its inhabitants, and had become a ruin,

100 The Roman City of Silchester.

perhaps, before the Legions were finally withdrawn from Britain. Hence it is that so few coins have been found here compared with their abundance in Uriconium and other towns stormed by a savage foe. In fact, if it were not for the rubbish-pits, etc., very few domestic articles might have been found at all. The contrast, however, between a Roman station in England, when compared with their stations in Scotland, is very striking. The occupation in England was civil and permanent, that in Scotland was military. The excavation of the temporary camp of Cæsar at Dover, made by General Pitt-Rivers,



Governor's House, excavated 1891, now re-covered. (From a photograph by Mr. S. Victor White, Reading.)

produced very little indeed: the pottery was plain and common, and the other articles got are more like the finds in Scottish Roman camps; whereas the permanent stations on the Wall of Hadrian produce abundance of relics and coins of every kind. These civil Roman towns in England were all self-ruling; in fact, they were all Home Rulers, and each stood alone. In the later days of Rome in Britain these cities paid a tribute to Rome, but beyond that they owned no common master; hence the chief cause of the fall of Britain before the sword of the Saxon in the south, and the Pict and Scot in the north. One by one these British Roman towns fell, and

fire and sword blotted them at once from existence. Had they been united, and showed a solid union, the history of England would have run in another channel, and within such great ramparts as Silchester and Verulamium the luxurious and timid inhabitants might have defied their hardy foes.

A writer of last century describes Silchester in 1779 as follows: "Silchester is a place that a lover of antiquity will visit with great delight; it stands upon high ground, but hid with wood, which grows very plentifully all about it. The walls of this city are standing more



House near Temple, 1893 excavation, as at present. (From a photograph by Mr. S. Victor White, Reading.)

or less perfect quite round; perhaps the most perfect of any in the Roman Empire; especially the north side of the wall, which is an agreeable sight. The composition is chiefly flint for the space of four feet high, then a binding of three layers of ragstone laid flat; in many places five of these double intervals remain for a great length. There was a broad ditch quite round, and now for the most part impassable, and full of springs."

In February 1890, the Society of Antiquaries resolved to proceed with a systematic excavation of the site of Silchester. Arrangements

¹ Cordiner's Antiquities, p. 74.

were completed with the Duke of Wellington, the proprietor, and with the tenant of the land, and work was begun in the late spring. The work, in order not to interfere with the agricultural work, is carried on chiefly in the fallow land during the summer, and later on, as the crops are moved, in other places. The work done in 1890-91 could be understood pretty well, although when I visited it last year the former work was largely filled in. The digging is not at great depth generally, and the soil is light and easily worked. The city appears to have been regularly laid out in streets; these streets and roads are running in straight lines east and west, and others north and south across each other, as in the most modern town of our own day, forming perfect squares. In Silchester these streets had not been paved, but covered with gravel, and the earth rammed hard, making a firm path.

There were four main gates, the east, north, west, and south, connected by two great roads crossing each other. There appear to have been two other but smaller gates or sally ports on the southern wall, and two on the northern. One of these small gates had been dug into when I visited the place, and it appeared to have been closed up by great pointed stakes of wood at a late period in the history of the city, and these small gateways had been disused and closed up.

It is not the object of this article to give any full account of the objects and buildings found at Silchester: these are described in detail in the communications of Mr. Fox and Mr. St. John Hope to the Society of Antiquaries. I will, however, touch on a few of the points of most general interest. The first discovery of great public interest was finding a public well of a most interesting type. It was 21½ feet deep, and had been lined with oak boards throughout. These boards were quite sound up to 10 feet from the bottom. The well was 2½ feet square, and the oak planks were dovetailed into each other and braced across the corners by small pieces of oak. The boards were 3 inches thick and 9 to 18 inches wide, and the framing was supported by an oak curb 8 inches square. The backing of the wood was clay. This well had been covered on the top by a stone cover, with a hole in the middle 16 inches in diameter, for the bucket to pass through in drawing water. At the bottom of the well were found pieces of glass, grey ware, a sandal or shoe, and remains of a bucket. The hoops had rusted away, but the iron handle and the oaken staves were found.

The next objects of interest were two pagan temples: these were found in close proximity to where the parish church now stands. They were both square, and consisted of raised platforms, one of 70 feet each way, and the other of 50 feet, and about $7\frac{1}{2}$ feet high. These had once been very handsome buildings with tesselated floors,

and painted plaster, worked marble, and terra-cotta lamps, etc., were found. It is not quite certain that these buildings were temples, but similar buildings have been found in France, undoubtedly used there for the worship of the gods. It appears that the best antiquaries in England are now looking to discoveries in France to solve many mysteries of the Roman age.

The rubbish-pits at Silchester, where so many things have been found, are curious. These ash-pits, as we would call them now, are



Bronze Eagle, preserved at Strathfieldsaye House. (From a photograph by Mr. S. Victor White, Reading.)

generally about 4 feet in diameter at the bottom, but spread outwards towards the top, and are 6 feet deep from the Roman level of the ground. In them are found all kinds of bones of domestic and wild animals, bronze objects of every description, and ware of all the usual Roman types. Some of the pits are lined with flints. In one pit were found about sixty iron objects, such as carpenters' tools of all kinds, two plough coulters, an anvil, lamps, gridirons, etc.

104 The Roman City of Silchester.

The gateways at Silchester are of much interest, especially the east and west gates.

The south gate, like the north, had no guard chambers, and these appear to have been both single gates. The east and west gates, again, were the chief entrances, and had double gates of great size and protected by guard chambers, and the roadways at these gates were paved with flints 12 inches deep. A full description of these interesting gates will be found in the communications of Mr. Fox and Mr. St. John Hope to the Society of Antiquaries.

The places which proved of the greatest interest, however, were



Guard House, West Gate, excavated 1800, shows central base of support for double gate, now re-covered.

(From a photograph by Mr. S. Victor White, Reading.)

the latest discoveries—the public lavatories and the Christian church. These had been both exposed shortly before my visit, but the workmen were still busy at the sewer from the lavatory to the outer walls. The bath had been of great extent and the usual depth, and apparently as public as the lavatories, etc., which occupied a much lower level. The way in which the flushing was carried out was perfect. The bath had been possessed of large sluices, and probably once a day, after bathing hours, the sluices were opened, and the whole body of water in the bath poured down a built channel with

great force. This body of water passed through the sewers of the lavatories, etc., with great violence, sweeping away everything in them into the long sewer which passed out under the city wall, and finally discharged itself down the hill below, and clear of the city.

The whole arrangements were perfect, yet quite simple, and while the main sewer was built of brick, the smaller sewers and drains were made of wooden piles and planks.

The great discovery of the year 1892, however, was the early Christian basilica, supposed to be the earliest church of the kind yet found in Britain. It appears that it must date sometime between



Christian Church from the west, excavated 1892, now 1e-covered.

(From a photograph by Mr. S. Victor White, Reading.)

the reign of Constantine, A.D. 306-337, and A.D. 375. I need not here enter into any reasons for coming to this conclusion, but there is evidence to show that Silchester was evacuated about the later date, and the church is not likely to have been built before the time of Constantine.

The whole building is very small, the total length outside measurement being 42 feet, the width of the nave 10 feet, the aisles 5 feet, and the narthex 6 feet 9 inches. "The whole central part of the church was paved with inch-square red tile tesseræ. In front of the VOL, I.

apse is a square of finer mosaic 5 feet square, in black and white checks with a border of coloured lozenges" (The Builder, 18th June 1892). On this square had stood the altar, which consisted at that period of a wooden table. A few feet to the east of the church, outside the door, was a built brick square measuring 4 feet each side; it was most probably the base of a fountain, in connection with which was a flint-lined pit. This had been probably a holy-water fountain, for in early Christian times each worshipper poured water on his head before he entered the church. Pagans and Christians in these early times seem to have lived in peace side by side, and not only did they tolerate each other, but they borrowed much from each other. Had not feeling been embittered by religious persecution they might have continued in harmony instead of cutting each other's throats for what they believed to be the best of motives.

The excavations at Silchester are being again carried on this year with renewed vigour under the able direction of Mr. G. E. Fox and Mr. W. H. St. John Hope. The result will be communicated to the Society of Antiquaries at the commencement of the next session, and an exhibition held at Burlington House of the objects found. It may here be pointed out, however, that the main object of the Silchester explorations is not to dig up curios, but to recover the complete ground-plan of a Romano-British city. Anyone wishing to visit Silchester is recommended to take an early train to Reading, and spend an hour or two at the Museum there, where all the antiquities that have been discovered are preserved. After luncheon the train should be taken to Mortimer Station on the line from Reading to Basingstoke, whence Silchester is about two miles distant. It must not be forgotten that the explorations cannot be carried on without funds. Those who have any dollars to spare in these hard times might do far worse than aid so deserving an enterprise.

HUGH W. YOUNG.



Wood-Carving in the Trobriands.



O one need feel ashamed of confessing ignorance either as to the character of the inhabitants, or even of the geographical position, of the Trobriands. Very little is known about them by anyone, and only two or three travellers have visited the group, and they have given us but scanty information.

The Trobriand Islands lie about lat. 8° 30′ S., long. 151° E., or some 100 miles north of the extreme south-east point of New Guinea. They thus come under the sphere of British influence; but Sir William MacGregor, the able and energetic Administrator of British New Guinea, wrote, in August 1890, that he was "quite unable at present to give any estimate of the area and number of the islands in this group. The whole are greatly more important than I had been led to believe as regards extent, productiveness, and population."

The chief island was called after Denis de Trobriand, first lieutenant of "L'Espérance", one of the frigates under the command of D'Entrecasteaux (1793). It was visited by Dr. O. Finsch in 1884, who gives a short account of it in his Samoafahrten (1888), a valuable record of his travels and ethnographical investigations in New Guinea, which, unfortunately, has never been translated into English. All the islands are composed of raised coral rock, and are well wooded and very fertile. In some islands the rock presents a series of vertical cliffs or escarpments, 100 feet high or more, which the natives ascend and descend by means of ladders.

MacGregor speaks of the people as Papuans, but Finsch writes that "in accordance with the predominant straight hair one must consider them as Oceanians, but there were also individuals with Melanesian woolly hair." Salerio (Petermann's *Mittheil.*, 1862, p. 343) informs us that "the natives of these islands have entirely the disposition, colour, speech, and yet are more friendly, less savage, perhaps more cunning, and apparently more chaste, than the inhabitants of the Massim Islands; they also have a lighter colour." The Massims

108 Wood-Carving in the Trobriands.

is the name often given to the archipelago off the south-east peninsula of New Guinea. Prof. E. T. Hamy has collected evidence (Rev. d'Eth., vii, 1888, p. 503) to show the mixture of races which there obtains; and still more recently Prof. G. Sergi (Boll. R. Accad. Med. Roma, xviii, 1892) has proved the same from craniological evidence. This is further supported for the Trobriands by the fact that, according to the Rev. George Brown, "their language very closely resembles that spoken at Matupi. In fact", MacGregor goes on to say, "we were almost able to hold a sort of broken conversation by means of the languages of Fiji, Murua (Woodlark Island), and Matupi" (Further Correspondence respecting New Guinea [C. 6323], 1891, p. 204). Matupi is a German trading station on the north-east coast of New Britain, and at present the Germans come to the Trobriands from Matupi for supplies of yams.

I have drawn attention to the mixture of races which evidently occurs in these islands, as the question of race is of importance in studying the art of any people. It will often be found that the more pure or the more homogeneous a people are, the more uniformity will be found in their art work; and that an efflorescence of decorative art is a frequent result of race mixture. The art of the Trobriand, Woodlark, and Massim Archipelagoes supports this conclusion.

All agree in speaking of the natives as being very friendly, but Finsch found evidence of warfare in one shield, in which he counted no fewer than eleven broken spear-points. Spears, some of which are partly ornamented with carving, and heavy, flat clubs, are their only weapons.

The shields are made of a single piece of thick, light wood, oval in contour, but broader below than above, and curved from above downwards. A very peculiar design is painted in red and black on a white ground; it would take too much space to attempt to describe their ornamentation. Owing to the liberality of Mr. A. W. Franks, the Ethnographical Department of the British Museum has very recently become possessed of a unique collection of specimens of the artistic skill of these people, and now, for the first time, the shields and other objects can be adequately studied.

The accompanying illustrations of objects from the British Museum are the first figures of the art of the Trobriands that have been published as such, excepting a sketch of a shield on Taf. XII of Dr. Finsch's Ethnological Atlas (F. Hirt & Sohn, Leipzig 1888).

Their skill in wood-carving is evident, and appears to equal advantage in objects carved out of soft wood or ebony. The elegant form and graceful lines of Fig. 1 speak for themselves, but it is difficult to give full value to the originals in reduced outline sketches. In



Fig. z.-Lime-Spatula, Trobriands. (One-fourth natural size.)

all cases the work of the native artists has suffered owing to the limitations of this method of illustration.



Fig. 2.—Dance-Shield, Trobriands. (2 ft. 5 in. long.)

The small, double dance-shield (Fig. 2) is cleverly carved, and painted red, black, and white. MacGregor states that they are held in the hand, "and dexterously whirled and brandished by the dancer." Dancing takes place to the accompaniment of the drum, which here has a distinctive form.

Drums are usually of very small size (11-28 inches); two of the smaller size are shown in Figs. 3 and 4. They are carved out of a single piece of wood, and are slightly constricted in the middle. The carved handle consists of the fused necks of a couple of carved birds' heads; the tympanum is a lizard's skin, the opposite end is open and slightly everted. Usually there is (as in Fig. 4) a broad, slightly raised band encircling the drum near the open end; this may be plain or carved. A small ridge replaces this in Fig. 3, through orifices in which strips of pandanus leaf are passed. Near the tympanic end there is generally a small carved button, or simple device. The intaglio of the carving in the drums and other objects

IIO Wood-Carving in the Trobriands.

is filled in with white lime, which looks very effective against the dark wood.

The betel nut is chewed, and the accompanying lime is kept in calabashes, which are most ingeniously and elegantly decorated with various burnt-in designs (Fig. 5). The lime is conveyed to the mouth by ebony spatulas (Figs. 1 and 6), which are variously carved. The guilloche pattern at once attracts attention. A more elongated variant

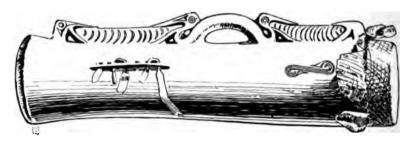


Fig. 3.—Drum, Trobriands. (One-third natural size.)

is of very frequent occurrence, as in Fig. 1; this latter is derived from the interlocking of birds' heads. Several isolated birds' heads are seen in Figs. 1 and 2. It is impossible to prove this statement from the small amount of evidence which these figures present, but in a forthcoming

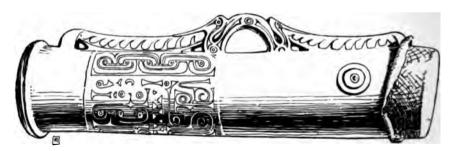


Fig. 4.—Drum, Trobriands. (One-third natural size.)

memoir on "The Decorative Art of British New Guinea", which will shortly be published by the Royal Irish Academy, I hope to be able to adduce ample confirmation, and at the same time I think it can be shown that most of the patterns and designs here given are bird derivatives.

Wood-Carving in the Trobriands. III

It must be remembered that these clever artists have no knowledge of metals, excepting the iron tools very recently imported by the white man. They are still in their neolithic age. All these beautiful shapes and elegant patterns have been worked out by means of shells and stone implements; and wherever iron implements

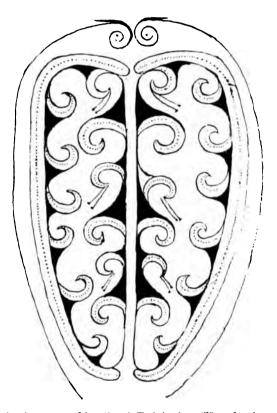


Fig. 5.--Design burnt on a Lime-Gourd, Trobriands. (Three-fourths natural size.) (Cf. Ratzel, Völkerkunde, ii, fig. on p. 258.

have supplanted these primitive appliances in other parts of New Guinea, there we find the native art deteriorates in quality. All their art work is in wood, and if a catastrophe had occurred which swept off all the inhabitants before the advent of the white man, in a very few years all the wooden objects would have mouldered away, and all that would have been left would have been a few polished stone implements. When the traveller discovered these he would

112 Wood-Carving in the Trobriands.

put down the former inhabitants as degraded savages, with no civilisation or artistic skill. Have our archæologists never fallen into a similar trap?

ALFRED C. HADDON.



Fig. 7 -- Lime-Spidulas, Tribrichds -- One-fourth natural size i



Notes on Archæology and Kindred Subjects.

LAUNCESTON PRIORY.

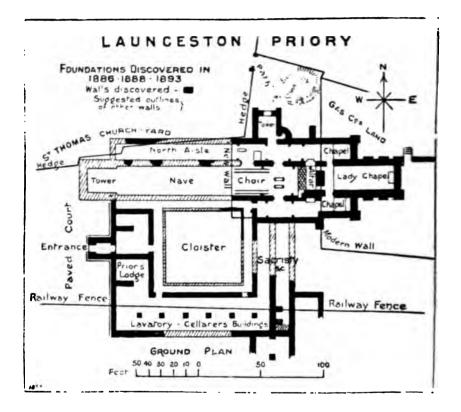
We reprint the following interesting account of the recent explorations at Launceston Priory, from *The Western Weekly News*, July 22nd, 1893:—

Launceston Priory was founded by William de Warlewast, Bishop of Exeter, in the reign of Henry I, A.D. 1126 (sixty years after the Conquest). At its consecration it was dedicated to St. Stephen the proto-martyr, and the monks who were placed in the establishment professed the rule of St. Augustine. The picturesque and beautiful site of the building is close to the parish church of St. Thomas-the-Apostle, within five minutes' walk from the Launceston railway station. The venerable castle of Launceston is immediately above it, and sloping hills and transparent streams converge towards it. Within 200 years of its foundation the Priory became a stately monastic building, and at the end of another 200 years it was the wealthiest Priory in Cornwall.

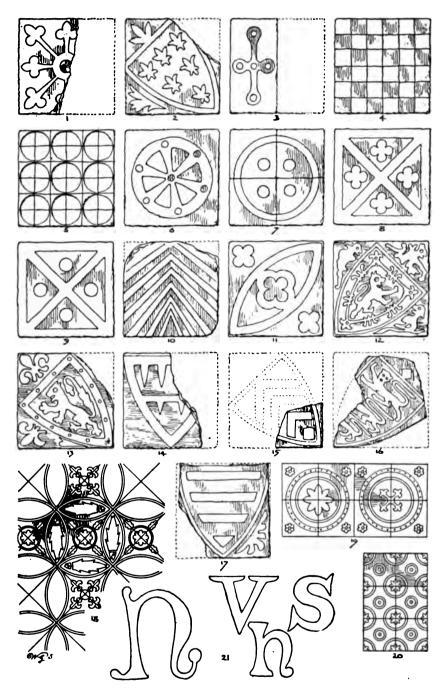
At the general dissolution of English monasteries (A.D. 1536-1539) Launceston Priory shared the common fate. It was levelled to the ground. Its massive walls and beautifully-moulded stone arches and groined roofs were thrown down, and their component parts were either removed to distant places or buried in rubbish. Its altars, its costly screens and canopied tombs, its graceful windows, its tiled floors, were broken into fragments, and the site of the building was afterwards used for depositing waste and rejected matter of all kinds, until at length its actual locality became unknown.

After a lapse of 350 years a successful attempt has now been made by the Launceston Scientific and Historical Society to discover the ruins, and a portion of the site enclosing the bases of the walls of the choir of the Priory Church has been purchased, excavated, and fenced for permanent preservation. Careful drawings have also been made of other foundations discovered (but unhappily destroyed) on adjoining land, so that a connected plan now exists of the whole block of the once magnificent pile.

From the following plan it will be seen that the church of the Priory stood on the north of its cloister square. The church itself was 233 feet long externally, from east to west, exclusive of a probable tower at the western end. It had a nave and choir 24 feet 3 inches wide, a north aisle 12 feet 6 inches wide, and a transept, south of the choir, 12 feet 6 inches wide. All the external walls average 3 feet 6 inches thick. At the eastern end of the choir are the foundations of the high altar, on the site of which numbers of fragments of tiles and carved Bere stone were found. It is probable that the site of this altar was used for religious services in the time of Queen Mary, after



the buildings had been destroyed, for some of the old tiles were found relaid on it, 3 feet 6 inches above the original floor. Eastward behind the high altar was the lady chapel (now destroyed), 19 feet wide, and two chapels 11 feet 6 inches wide. These formed the eastern ends of the north aisle and south transept. In the chapel in the transept foundations of an altar were found, and in the other were heraldic tiles in situ on the floor. Projecting from the north wall of the choir stood a tower or chapel, 18 feet square within, having a circular staircase at its south-east angle. Within the choir walls are several vaults which contain human remains. The north aisle arcade is of



Encaustic Tiles from Launceston Priory.

rare construction. There are no signs of the usual detached columns which form the arcades of our churches of to-day, but instead thereof there were long stretches of solid wall with moulded and arched openings. Delicate shafts were attached to the walls between these openings, from the summits of which the stone roof groining sprang. The mouldings of the stonework are wonderfully diversified in outline—a peculiarity of 12th century architecture.

Projecting from the south side of the choir, and at right angles to it, stood the sacristy and chapter-house, and the day-room of the monks, with dormitories over, but the foundations of these cannot now be sufficiently explored to define their exact contour. At right angles to the day-room block, bounding the cloister on the south, were the lavatory and cellarer's buildings, with the refectory or common dining-room over them. The foundations of these have been uncovered and destroyed. At right angles to this block. running north and joining the church at its west end, were the Prior's lodge and guest-rooms, and the entrance lodge to the cloister. The foundations of these have also been uncovered and destroyed. The cloister quadrangle was about 82 feet square, and was surrounded by a covered way 9 feet 6 inches Outside the entrance lodge westward was a very large stone-payed The length from outside the eastern wall of the lady chapel to the external wall of the western porch was 259 feet, and the width from outside the northern wall of the church to the southern wall of the cellarer's buildings was 160 feet.

There are, presumably, a vast number of carved stones under those parts of the Priory site which cannot at this time be excavated. But it is hoped that, as years roll by, fresh discoveries will be made, and we trust that whatever relics of the elegant structures may hereafter be found will be deposited within the space now purchased for their preservation by the above-mentioned Society.

The excavations, it may be fittingly mentioned, have been entirely made under the supervision of Mr. Otho B. Peter, F.R.I.B.A., of Launceston, the Honorary Secretary of the Launceston Scientific and Historical Society. To him the public are very greatly indebted.

Mr. Otho B. Peter has kindly sent us drawings of the patterns on the encaustic tiles found during the excavations. He writes: "Our local Historical Society only consists of about 18 members, and it has been a great difficulty to us to raise sufficient funds to buy and excavate the portion of the site which has been enclosed, as the accompanying account will show you, but if any of your readers will help us we will try and secure the remainder of the site of the Priory Church nave, which is almost the only remaining portion not yet built upon."

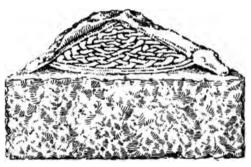
RECENT DISCOVERIES OF EARLY CHRISTIAN MONUMENTS.

As time goes on an increasing amount of attention is being paid to the Christian sculptured monuments in this country of date prior to the Norman Conquest, and before long it may be hoped that our knowledge of this class of remains will become more definite. The number of specimens known is every year being added to, partly because the opening of new railways makes us better acquainted with the antiquities of the more remote districts, and partly because it is no infrequent episode in the restoration of some ancient church to find, on pulling down a wall, that it is built of Saxon materials re-used.

Amongst the most important recent discoveries of this nature are those made at Durham and at Ramsbury in Wiltshire, the former being described with great minuteness by the Rev. Canon W. Greenwell, D.C.L., in the *Transactions of the Architectural and Archaeological Society of Durham and Northumberland* (vol. iv, p. 123), and the latter by the Rev. E. H. Goddard in the *Wiltshire Archaeological Magazine*.

Canon Greenwell informs us that "in the spring of 1891 the foundations of the original Chapter House (at Durham Cathedral), which with the apsidal termination had been removed in 1796, were taken up in order that new foundations might be put in for the rebuilding of these parts. A very remarkable and valuable discovery was then made. Among the mass of stones,

rough from the quarry, which constituted the under-setting of the walls, the broken and dispersed portions of the heads of four crosses, and the greater part of a grave-cover of the coped form, all richly sculptured, were found. The memorial crosses, for such they must be considered, of which these fragments formed part, had recklessly, and without regard to their artistic merit or



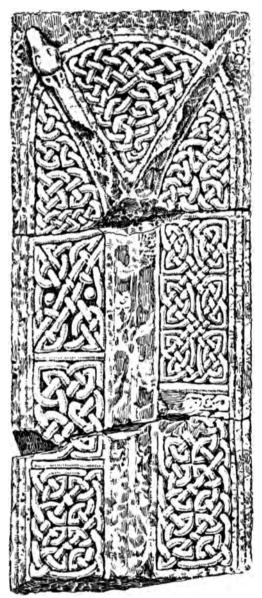
End Elevation of Snave-cover

monumental character, been broken up and treated precisely in the same way as any ordinary rough stones might have been."

By the courtesy of the Archæological and Architectural Society of Durham, we are enabled to give illustrations of the front and back of one of the crosses, and the plan and end of the coped stone, from drawings by Mr. W. G. Footitt.

The decorative features of the cross-heads consist of interlaced work, zoomorphic designs, and figure-subjects. Amongst the latter are the Agnus

Dei, the Crucifixion, and a group which Canon Greenwell interprets as the Baptism of Christ. The last-mentioned subject occurs within a circular



Plan of Coped Stone found at Durham.

medallion in the centre of the head of the cross, on three out of the four of the examples found. The subject is treated in an unusual manner, but a very similar representation of the Baptism of Our Lord is to be seen at the bottom of the shaft of the unfinished cross in the churchvard at Kells, co. Meath, in Ireland. The group consists of three figures: in the centre, John the Baptist holding a ladle aloft in his left hand, and pouring the water over the head of Christ, who is in a bending attitude on the right; whilst another figure (possibly an angel) balances the composition on the left. On the top arm of the cross is a bird. probably intended for the Holy Spirit, and on each of the side-arms two ecclesiastics, one carrying a book and the other a book and a cross.

On the back of the crosshead illustrated there is a central medallion, enclosing the Agnus Dei, and on the arms surrounding it what seem to be intended for some of the mystical winged creatures described in the Apocalypse and in the Book of Daniel.

The discovery of these remains at Durham affords a valuable clue as to the probable date of monuments exhibiting a similar style of decoration

found elsewhere. Canon Greenwell, by a close train of reasoning, has succeeded in showing that the Durham crosses belong to the period between A.D. 995, when

St. Cuthbert's body was brought to Durham, and A.D. 1083, when the Benedictine Order of monks was established there by Bishop William of St. Carilef. The Chapter House, which was completed during the episcopate of Galfrid



Cross-head found at Durham.-Front.

Rufus (A.D. 1133 to 1140), was evidently built on the site of the burial-ground of the members of the old congregation of St. Cuthbert, and their sepulchral crosses utilised as wall-stones. Very much the same kind of thing took place



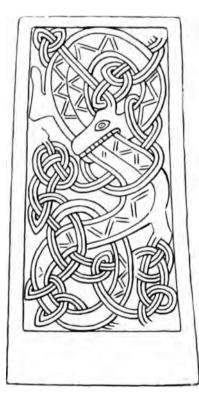
Cross-head found at Durham. - Back.

at St. Andrew's Cathedral in Scotland, where the shafts of the crosses from the ancient Celtic Culdee graveyard are still visible in the foundations of the Norman west-end of the building. With regard to the Durham crosses,

Canon Greenwell says: "The earliest date to which they can be assigned may be fixed with almost absolute precision. They cannot have been erected before the year 995, when the body of St. Cuthbert was brought to its final resting-place at Durham, for up to that time the plateau which was to be so nobly crowned by the Cathedral and Castle was unoccupied." When the Benedictines established themselves at Durham in 1083, the old congregation of St. Cuthbert ceased to be the custodians of the body of the Saint and to have possession of the Cathedral. Consequently, if these crosses were the sepulchral memorials of the old congregation of St. Cuthbert, as there seems no reason to doubt, they cannot be of later date than 1083.

The number of dated specimens of pre-Norman Christian monuments is so small, that any evidence which helps to throw light on the age of the remains of this very obscure period is of the utmost importance.

The discoveries of pre-Norman sculptured stones at Ramsbury, Colerne,



Base of Cross at Ramsbury.

Cricklade, Knook, and other localities. are chiefly interesting as showing that the ancient Kingdom of Wessex possessed quite as distinct a local style of early art as Mercia, or Northumbria, or Cornwall. The chief peculiarity of the Wessex stones is the great elaboration of the zoomorphic features, and more especially the care taken in indicating the texture of the skins of the beasts by various conventional patterns. The cross-base at Ramsbury, here illustrated, and a fragment at Colerne, afford good instances of this. Other examples of the same kind occur at Roberrow and West Camel in Somersetshire: St. Oswald's, Gloucester; and Dolton, North Devon.

We are indebted to the Wiltshire Archaeological Society for the loan of some of their illustrations. It is chiefly to the energy of their Secretary, the Rev. E. H. Goddard, that so many new examples have been brought to light in a district which was a few years ago supposed to be comparatively destitute of pre-Norman remains.

Ramsbury was the seat of a Saxon bishopric from A.D. 909 to A.D. 1058-75, which helps to give an approximate date to the monuments found there.

DISCOVERY OF A ROMAN ALTAR AT LANCHESTER (Co. DURHAM).

On July 15th a most interesting discovery was made at Lanchester, in the county of Durham. Lanchester was an important fortress during the time of the Roman occupation of Britain, situated a few yards to the east of the



Roman Altar found at Lanchester.

great Watling Street that ran northwards through the centre of the country of the Brigantes. The Roman walls, denuded of their facing-stones, are still standing to the height, in some places, of nearly 8 feet, around the six acres which formed the site of the great station.

About a quarter of a mile north of the station, and very near to the line of VOL. I.

the Watling Street, on the slope of the hill facing the north, is a spring, which at the present time furnishes a supply of water to the Lanchester Union Workhouse. In July last something interfered with the customary flow of the



water, and men were sent to investigate the cause. Whether they found any other cause of stoppage than the drought we do not know, but, while they were busy about their conduit pipes they came upon a magnificent Roman altar, in the very line of the pipes, about 17 yards further up the hill. It was lying on its face, and behind it was a socketed base, in which it was evident it had originally stood. The conclusion is irresistible that it was erected at the spring, and that it had never been removed, but, either through violence or from some natural cause, had been thrown down, and remained face downwards until the increase of vegetation buried it, and so prevented its being broken up and carried away for building purposes. In all probability, if the ground were carefully examined around the spot where it was found, a walled well or fountain would be found, possibly full of precious relics, as in the case of Coventina's Well at Carrawburgh, discovered by the late Mr. John Clayton in much the same way in Northumberland, in the year 1876.

The altar, when placed in its socket, stands 5 feet 3 inches in height. It is most elaborately sculptured on three sides. The illustrations, which are from photographs taken by A. Edwards, Esq., of Blackhill, co. Durham, give a good idea of the style of ornament The inscription is as follows:—

 AVG N PRO SAL . VEX . SVEBO RVM . LON . GOR . VO TVM SOLVERVNT . M

The exact signification of the inscription cannot be said yet to have been fully determined. What is clear is that it introduces us to a new Keltic goddess, EGARMANGABIS,1 who was no doubt regarded as the tutelary goddess of the spring. Her name seems to signify "The Friend of the Small House"; in other words, no doubt, "The Friend of the Poor". To her and to the protecting deities of the Emperor the altar was erected, but, strange to say, the Emperor's name has been erased. What name it was is not difficult to determine. Several of the letters are clear, notwithstanding the cancelling. The word deleted was GORDIANI. Then come words that are quite easy to expand - AVGVSTI NOSTRI PRO SALVTE. The next words are more difficult, and very interesting questions are raised by them. For the first time the Suebians, or Suevians, are mentioned on a British inscrip-And then what does LON stand for? Some think they see in it the name of the station, and that it was, after all, what has been so often affirmed and so often denied, LONGOVICUS. Others find a difficulty in this explanation in the two fine inscriptions from Lanchester preserved in the Chapter Library at Durham, in which a certain Quirinus is described as "The Praefect of



¹ I am bound to say some antiquaries do not detect the E of the diphthong Æ in the first word of the inscription. They read the first line DEAE GAR, and make the goddess's name GARMANGABIS.—R. E. H.

the First Cohort L. GOR". No doubt the L. GOR of those inscriptions indicate the same troops as the LON. GOR of the new inscription: and if so they can hardly be troops deriving their name from the station in which they were located, seeing that there was at least another cohort of them located somewhere else. In this dilemma the present writer is inclined to think that the abbreviations stand most probably for LONGOBARDORVM, seeing that the Longobardi were, as Tacitus has informed us, a tribe of the Suevians.

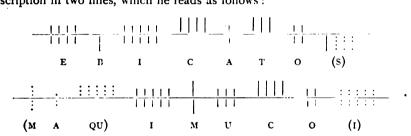
The date of the altar may be set down as being very near to, if not actually, A.D. 244.

Great credit is due to Mr. Frederick Blackmur, of the Lanchester Union Workhouse, to whose sagacity and energy t e discovery of the stone is owing.

R. E. HOOPPELL, LL.D.

THE OLDEST OGAM INSCRIPTION.

In *The Academy*, for August 19, 1893, Professor Rhys announces the discovery of a Romano-British phallic stone at Silchester bearing an Ogam inscription in two lines, which he reads as follows:



DISCOVERY OF AN OGAM INSCRIPTION AT FORDOUN.

In an old building in Fordoun Churchyard, Kincardineshire, popularly believed to be the Chapel of St. Palladius, there is preserved an ancient sculptured stone slab, bearing on one of its faces a Celtic cross, ornamented with panels with interlaced work, alternating with figures of men and animals. These peculiarities indicate that this slab belongs to the class of early Christian monuments of date prior to A.D. 1100. In addition to the cross the slab has on it what is known as the "double disc" or "spectacle" symbol, crossed by the usual floriated rod or "broken sceptre". In the upper left-hand panel, above the arm of the cross, is the fragment of two lines of an inscription in minuscules.

The earliest notice of the Fordoun Stone is contained in a communication made to the Society of Antiquaries of Scotland by Professor Stuart of Inchbreck, so long ago as 1821, and published with an engraving in the Archaelogia Scotica; but by him at that time the inscription was declared to be "perfectly

illegible". Strange to say, no further attempt seems to have been made until recently to decipher the supposed illegible inscription, and this interesting stone, with its Celtic inscription, was practically ignored. Dr. Joseph Anderson, in his *Scotland in Early Christian Times*, in enumerating the Inscribed Stones of Scotland does not mention the Fordoun Stone.

The Earl of Southesk and Professor Rhys, though each dealing at considerable length in recent papers with the Scottish Inscribed Stones, omit to mention this stone.

So much had the fact of Dr. Stuart's discovery dropped out of sight, that, some years ago, having accidentally been introduced to a correspondent resident in Fordoun, I determined to utilise the opportunity thus presented for procuring a rubbing, but was at first informed by my correspondent that I was certainly mistaken in supposing the stone bore an inscription. A visit was then proposed, but no opportunity for it occurred until the occasion about to be mentioned.

The first writer after Professor Stuart to deal with the inscription was Mr. J. Romilly Allen, who in a paper read to the Society of Antiquaries of Scotland on 11th April 1892, confirmed the fact of the existence of the inscription, and gave as his reading the word or words "Pidar NoiN". An opportunity occurred for my visiting Fordoun on the 23rd August 1893, accompanied by Mr. W. A. Craigie, B.A., and Dr. Cramond Cullen, and some time was spent in examining the face inscription, which I incline to think may be read "Miqar NoiN"; but this may be deferred for further consideration.

I then turned to examine the edges of the stone, with little expectation of discovering anything there, when I was greatly surprised and pleased to find an Ogam inscription, which may probably supply what is defective in the other inscription.

The building in which the stone is preserved is somewhat dark, with confusing cross-lights. I therefore give the following reading with some hesitation.

The stem line is not very clearly marked, and almost seems at one point to run off towards the edge of the stone, or else the cross lines at that point may be a little more elongated.

It seemed to me that the Ogams are enclosed betwixt two bordering lines, which can be traced with the points of the fingers all the way along the edges of the inscription. Indeed, it is quite possible that here there is no stem line, and that the Ogams are placed between bordering lines, as on the Golspie Stone.

It is doubtful if the Ogam legend is complete, the termination of it being very faint and difficult to make out, so that the latter part from the dot (which may have a value) is very indistinct and uncertain.

The stone will doubtless be closely scrutinised by competent authorities. Meantime, it may be remarked that the famous stone at Newton of Insch, Aberdeenshire, which has hitherto been regarded as the sole representative in Scotland of a bilingual inscription, must hereafter divide the honours with the Fordoun Stone; and in like manner the inscribed stone at St. Vigeans, hitherto regarded as the only example of a Celtic inscription in Scotland, must yield precedence to this latest addition to the inscribed stones of Scotland with its bilingual inscription.

Broughty Ferry, Sept. 4, 1893.

ALEXANDER HUTCHESON.

"INTERNATIONALES ARCHIV FÜR ETHNOGRAPHIE."

We observe that the Editorial Committee of the Internationales Archiv für Ethnographie, which is published in Leyden, are inviting all those interested in the study of ethnology to assist in the support and continuance of what they correctly designate "this truly international enterprise". Although the science of ethnology differs in many respects from that of archæology, the kinship between the two is becoming more and more recognised; and we therefore gladly draw the attention of archæologists to this appeal. The scientific work done in the past by the Archiv has been most thorough, and the carefully delineated and often beautiful illustrations accompanying each volume teem with suggestions to the archæologist as well as to the ethnologist. Any of our readers feeling disposed to subscribe to the Archiv are requested to apply to the Secretary, Mr. J. D. E. Schmeltz, 69, Rapenburg, Leyden. The annual subscription is £2, and this entitles subscribers to the Archiv and its supplements.

DAVID MACRITCHIE.

"A VERY ANCIENT INDUSTRY."

READERS of Mr. Lovett's article on "A Very Ancient Industry" may be glad to know that a large collection of specimens, fully illustrating this interesting subject, may be seen in the Museum of Practical Geology in Jermyn Street. The series was obtained many years ago by Mr. S. B. J. Skertchly, when engaged on the geological survey of the country around Brandon, and is described in a memoir published by the Survey in 1879. The collection includes not only a complete series illustrating the successive stages in the working of the flints, but also samples of the tools actually used by the Brandon workmen.

28, Jermyn Street, S. W., June 22, 1893

F. W. RUDLER.

ROMAN SCULPTURE AT TOCKENHAM CHURCH, WILTS.

MR. GODDARD (supra, p. 52) seems quite right in supposing that the relief which he describes at Tockenham is Roman; it is much to be wished that others would follow his example, and publish such unconsidered fragments. Possibly the sculpture represents a Genius, rather than an Æsculapius, if at least the left hand holds a cornucopia, and the face is beardless; but it is notoriously difficult to assign types to many of the ruder specimens of Roman or Romano-British art. I can offer no suggestion as to its original provenance (who, indeed, is to know, if Mr. Goddard does not?), but it is plainly an object which might occur in a fairly insignificant villa, and be transported for building purposes a considerable distance. The altar walled up in Compton Dando Church (about six miles S.E. from Bristol) may be mentioned as an instance of a similar waif in the same west country.

Oxford, August 12th, 1893.

F. HAVERFIELD.

PORTABLE ANVILS.

PORTABLE ANVILS, of nearly the same shape and size as those found at Silchester, are in constant use about here, and are to be met with in most of the farmhouses.

They vary only at the top; instead of being *square*, they are *wedge* shaped, with two strips of iron passing through the slot exactly in the same way as in those from Silchester. The one used by the farmer opposite is $13\frac{1}{2}$ in. long, and the slot 5 in. from the point.

St. Fiacre, Morlaix, Brittany, July 22, 1893.

J. W. Lukis.



Notes in the Sale-Room.

We cannot boast of having had this season any epoch-making sale of antiquities in London like that of the Spitzer Collection in Paris, which lasted for weeks, and realised a colossal amount of money. Still, many less important collections have been dispersed in the auction-room, and several valuable works of art have changed hands.

On the 2nd and 3rd of May, the famous collection of arms and armour formed by the Baron de Cosson, F.S.A., which for the last two years has been exhibited on loan at the South Kensington Museum, was sold at Christie's. The total sum realised during the two days was £9,400. Among the most valuable lots were a cap-à-pie suit of fluted armour of the Maximilian period,

with tilting lance, made at Nuremberg, which fetched £1,691; part of a suit of Milanese armour of the 16th century, consisting of the gorget, globose breastplate, with its accompanying skirt, backplate, with its garde-reins and two complete arms, sold for £792 15s., and a set of tilting pieces for £325 10s.

On the 14th and 15th of June, Messrs. Sotheby, Wilkinson & Hodge sold by auction what is described in the catalogue as "the valuable and important collection of Assyrian, Egyptian, Greek, Mediæval, Saxon, and other Antiquities, weapons and implements, etc., formed by the late W. Bateman, Esq., and T. Bateman, Esq., of Lomberdale House, Youlgrave, co. Derby." The sale of so celebrated a collection, with so wide a range, naturally attracted curio-hunters, eminent antiquaries, and dealers from all parts. Many well-known faces were to be seen in the room, including those of General Pitt-Rivers, Prof. Flinders



Anglo-Saxon Brooch from Hardingstone.

Petrie, and the Curators of some of the principal museums. The bidding v as consequently pretty lively at times, and the prices obtained often far in excess of the real value of the object.

General Pitt-Rivers has very kindly sent us drawings of two lots purchased by him, which are thus described in the catalogue:—

Lot 157.—Anglo-Saxon Brooch of circular form, of bronze gilt, decorated with a centre coclet, and a cross band formed of four fishers extending to the border; in its angles a wedge-shaped ornament, set with a garnet on diapered

gold ground, and having at each extremity a circular coclet originally set with a garnet, the remaining portion of gold work chased with a delicate interlacing serpent pattern. From a cemetery in Hardingstone, Northamptonshire, 1860: diameter 3_1^{16} in.

Lot 259.—Wren Box, 7 in. square, to hold a wren when carried in procession in some parts of Wales on St. Stephen's Day. See Brand's Observations on Popular Antiquities, vol. ii, p. 516.

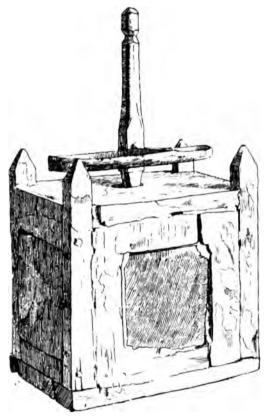
In reference to the latter, Mr. Edward Laws, in his *History of Little England beyond Wales*, p. 408, says: "Another old-world observance (on St. Stephen's Day) was the procession of the cutty wren. An unfortunate wren having been obtained, it was deposited in a small box with a glass window at each end; this contrivance was ornamented with ribbons, and hoisted on two long poles (sedan-chair fashion) and carried round the town by four strong men, who affected to find their burden heavy. Stopping at intervals, they sang

[&]quot;O where are you going? says Milder to Melder,

O where are you going? says the younger to the elder;

O I cannot tell, says Festel to Fose, We're going to the woods, said John the Red Nose. We're going, etc.

"O what will you do there? says Milder to Meldor,
O what will you do there? says the younger to the elder;
O I do not know, says Festel to Fose,
To shoot the cutty wren, says John the Red Nose.
To shoot, etc."



Wren-Box.

And so on for eight more verses, taking the form of question and answer, as in the ballad of "Cock Robin", and describing the method of shooting the wren, cutting it up, and finally boiling it.

Mr. Wirt Sikes mentions the cutty-wren custom in his *British Goblins*, p. 257. He tells us that "the Cutty Wren is a Pembrokeshire Twelfth-Night custom prevailing commonly during the last century, but now nearly extinct. A wren was placed in a little house of paper, with glass windows, and this was hoisted on four poles, one at each corner. Four men bore it

about, singing a very long ballad, of which one stanza will be enough" (then follows one verse with the music).

We also illustrate two other objects, the blocks of which have been lent by Messrs. Sotheby, Wilkinson & Hodge, viz.:

Lot 263.—A very interesting bone pin, with expanding head, engraved with strap-work pattern. Found in the Thames, April 27th, 1837: length, $6\frac{1}{2}$ in.



Scandinavian Bone Pin found in the Thames.

Lot 292.—A very beautiful and rare specimen of an Irish harp (see woodcut rom a drawing by Daniel Maclise, R.A.). It bears an inscription on the front,



Irish Harp, dated 1734.

"Made by John Kelly, for the Rev. Charles Bunworth, Baltdaniel, 1734"; from the Croker sale in 1854.

** The Rev. Charles Bunworth was chosen umpire or president at five of the Contentions or Meetings of Bards of Ireland, between the years 1730 and 1750.

The bone pin was purchased by the British Museum for £4 10s. The ornament upon it is remarkable, as being of the same Scandinavian character as that on the stone found in St. Paul's Churchyard, now in the Guildhall Library. The Scandinavian peculiarities are the bifurcation of the interlaced bands, the scroll-like termination of the portion of the band which forms a loose end, the tendency of the bands to bud forth into lobes so as to resemble foliage, and the introduction of spiral curves and drilled holes in different parts of the design.

The Irish harp is an interesting example of a late survival of an ancient form of musical instrument decorated with scrolls of foliage of mediæval type. It was purchased by Mr. Reynolds for £8 10s.

One of the most beautiful objects in the collection was lot 92, a very fine Romano-British bronze saucepan of graceful form, ornamented with dolphins, sea-monsters, and vine-leaves, and having the name of the maker, BODVOGENVS,

inscribed on the flat handle; found at Prickwillow, Isle of Ely, Cambridgeshire, in April 1838 (see *Archæologia*, vol. xxviii, p. 436). This splendid specimen of Roman art-workmanship was acquired by the British Museum for £101.

On July 17th, the very rare glass vessel here illustrated was sold at

Christie's, and, after some lively bidding, was secured by Mr. C. Wertheimer for no less a sum than $f_{1,600}$. It formerly belonged to Mrs. Palmer of Norwood, a member of an old Warwickshire family. The vessel is a beaker-shaped cup of enamelled glass, mounted on a silver-gilt stem and foot, having a knot of rock crystal between the two. A band runs round the top of the cup, on which is an Arabic inscription to the following effect: "Fine is the cup in the hand of the slender cup-bearer, and the sound of the chords is rising high vine behind our wall They say " Below this are six allegorical figures, all with the nimbus round the head. The central figure of the group is seated, and on either side is a man standing with a sword in his hand held by the point.

Another figure holds a polo crook. The figures are all in slight relief, a thick opaque pinkish enamel being used on the glass; over this gilding, red and blue lines, and the details in blue, green, and red. The glass portion of the vessel is a very early speci-



Glass Vessel with Arabic Inscription,

men of Saracenic art, perhaps of the 14th century, and the metal stem and foot are of French workmanship of about the same period. Such a combination is of the utmost rarity.



Notes on Books.

The greatest living archæological palæontologist is Professor Dr. Steenstrup, who has left his mighty mark in many and most valuable papers during a long_life. His work, entitled Yak-Lungta-Bracteaterne, now before us, is based on a great discovery, that the golden bracteates in question, Scandinavian ornaments chiefly from the fifth to the eighth century, show as the prevailing central figure the straight-backed ox found in high and highest Asia, the Buddhist realins, from the oldest times, and not yet extinct there. We have here presented to us such a crowd of excellent



The Upsala Bracteate.

arguments and illustrations that the proof is clear, however it may be interpreted. Professor Steenstrup's explanation is, that in prehistoric ages there was a connection between these far-off lands and Scandinavia, which accordingly continued the hairy and horse-tailed ox-type in a purer or less pure breed, as we see on the Swedish and Norse Bronze-Age rock-carvings and the northern Blinks. This Thibet ox is undeniable, and Professor Steenstrup thinks it was chiefly used as a sledge-ox, the tongue-like line from the mouth hanging down on some bracteates. But I cannot follow my learned friend in

¹ Overprint from the 4to Proceedings of the Royal Danish Soc. of Sciences, Köbenhavn, 1893, pp. 150. With a précis in French.

his idea, that the Old-Northern Runic inscriptions are broken echoes of Buddhist formulas. The famous Wadstena Golden Blink bears the Old-Northern Runic alphabet (Futhorc), while many have only one word, or some such longer risting as

N.N. MADE-this-for (or GAVE-this-to) N.N.

Consequently, they cannot have been used to scatter abroad on land or sea, in order to bring magical influences in favour of the caster or his clan. But in any case the Professor's pages are full of instruction, and worthy our patient study.

The larger bracteate here illustrated was found in Sweden, but the exact locality is unknown. It bears the Old-Northern Runic name ELTIL (see Old-

Northern Runic Monuments, folio, vol. ii, p. 547, and vol. iii, p. 231; Handbook of Old-Northern Runic Monuments, p. 181, No. 43).

The smaller bracteate was found at Vadstena, in Sweden, in 1774. It bears in O. N. Runes:

LUPÆ TUWÆ

FUPÆRCGW: HNIYOPAS: TBEMLINGO

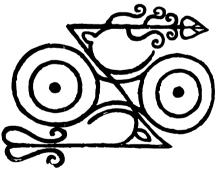
(Of the LEDES the TOG = of the men the letter row = the alphabet of the people.) See O. N. R. Monuments, folio, vol. ii, p. 533, and vol. iii, p. 229; Handbook, 4to, p. 172, No. 22.

The Vadstena Bracteate.

Copenhagen, Denmark, June 1893.

GEORGE STEPHENS.

"THE ORIGINS OF PICTISH SYMBOLISM", by the EARL OF SOUTHESK, K.T. (Edinburgh: David Douglas, 1893), again raises the question of the meaning



Double disc and Z-shaped rod.

of the mysterious and hitherto unexplained figures which occur on the sculptured monuments of the east of Scotland. It seems almost incredible that an elaborate system of symbolism should have been in common use in any part of Great Britain as recently as the ninth or tenth century, and that every clue to its meaning has apparently been lost beyond hope of recovery, yet such is the case. The symbols are found by themselves, incised on rude

boulders showing no trace of dressing, and engraved on objects of bronze and silver; and in association with the cross, incised on the walls of caves on the coasts of Fife and Moray, and sculptured in relief on erect cross slabs in churchyards. A large number of the symbols consist of certain beasts, birds, fish, reptiles, plants, and inanimate objects, which can be recognised by their outward forms, although their inward significance baffles all attempt at investigation. But in addition to these there are more abstruse symbols, whose appearance affords no clue to the use or intention of the thing represented.





Crescent and V-shaped Rod.

A strange peculiarity of the symbols is the combination of some of them with Z and V-shaped rods having floriated terminations. The greater part of the symbol-bearing stones and objects are illustrated in Dr. John Stuart's Sculp-



So-called Elephant.

tured Stones of Scotland, published by the Spalding Club, and in the Proceedings of the Society of Antiquaries of Scotland.

Lord Southesk classifies the various theories that have been hitherto held on the subject as follows.—"I. The symbolism is Christian, originated by Celts, of Gaelic or Cymric race. 2. It is Gnostic or Magical, of Roman or Roman-Welsh derivation. 3. It is

ancient Pagan-Indian, or otherwise Oriental. 4. It is later Pagan-Celtic, or Pictish under Celtic influences. 5. It is later Pagan-Scandinavian, or Pictish under Scandinavian influences." The conclusion which Lord Southesk has arrived at is that the solution of the problem is to be found on the Scandinavian hypothesis, and the aim of his *Origins of Pictish Symbolism* is to bring forward all the available facts in support of this view of the case. This end is attained by endeavouring to show that the symbols relate to the Sun in the first place, and secondly to the Scandinavian divine Triad, viz., Thor, Frey, and Odin. Thus the crescent and V-shaped rod becomes the "Sun-Axe", the emblem of Thor; the double disc and Z-shaped rod the "Sun and Moon", the emblem of Frey, and so on.

The archæological materials in Scandinavia, upon which the author relies in order to establish his theory, comprise the engraved knives and rock carvings of the Bronze Age, the bracteates, and the celebrated golden horns found at Gallehus in Slesvig. It is only fair to Lord Southesk to say that he

puts forward his views tentatively, merely claiming that they are as worthy of consideration as any existing theory on the subject. Thus far we are prepared to agree with his lordship, but, as he himself frankly admits, the objections to be urged on the other side are very strong, the following being the principal ones: "I. Few of the Pictish or Scandinavian symbols can be found in both regions in identical or approximate form. 2. Many of the symbols of one region are not found in the other. 3. The ascription of certain symbols to certain Scandinavian deities is imaginary as regards the Picts, and doubtful as regards the Norsemen."

If we may be permitted to add a further objection, it might be pointed out that the rocks on the coast of Bohuslan in Sweden, sculptured with figures of so-called "Sun-ships", and the knives engraved with similar devices, both belong to the Bronze Age. How is it, then, that the same symbols do not occur on objects of the Bronze Age in Scotland, if there was any connection between it and Scandinavia at so early a period? The sun-ship and other Scandinavian symbols ceased to be used in the Iron Age, and therefore could not have been introduced into Scotland after the end of the Bronze Age.

The whole question, however, is far too large a one to be threshed out here. If we do not think that Lord Southesk has arrived at the final solution of this most fascinating problem, it is still possible that the solution may be found in the direction he has indicated, and therefore we cordially recommend all our readers to make themselves speedily acquainted with the latest theory of the Origins of Pictish Symbolism.

"The Book of Trinity College Dublin, 1592 to 1891" (Belfast: Marcus Ward & Co., 1892), is the joint production of the Rev. J. P. Mahaffy, D.D., the Rev. J. W. Stubbs, D.D., and other competent authorities appointed to undertake this work at the time of the celebration of the Tercentenary of the Foundation of the University of Dublin and of Trinity College, held in July 1892. The volume is of quarto size, most sumptuously got up, with all the marks of good taste which usually characterise the efforts of Messrs. Marcus Ward and Co. Added to this, the illustrations are numerous and well chosen. There are twelve chapters in the book, the first four being devoted to the different periods of the history of the College, and the remaining seven to the Observatory, the Library, the Early Buildings, Distinguished Graduates, the College Plate, the Botanical Gardens, and the University Officers.

As archæologists, it is to the chapter on the Library, by the Rev. T. K. Abbott, B.D., Librarian, that we naturally turn with the greatest interest. It appears that this celebrated library had its beginning in 1601 from a subscription by the officers and soldiers of Queen Elizabeth's army in Ireland, but it was not until the Restoration that the library was at once raised to the first class, at least as regards MSS., by the accession of Archbishop Usher's collection. The old library served as a museum as well as a storehouse for

books, and in the *Life and Errors* of John Dunton it is stated that amongst other notable curiosities it contained "the skin of a notorious Tory which had been tanned and stuffed with straw". We learn with the deepest regret that this interesting relic no longer exists, so that we are unable to publish an illustration of it. The present building was commenced in 1712 and finished in 1732.

In 1786 the library acquired the extremely valuable collection of Celtic books belonging to the celebrated Edward Lhuyd, and it also possesses such priceless MSS. as the Books of Kells, of Durrow, and of Armagh. The latter still preserves the ancient leather satchel in which it was kept.



Satchel of the Book of Armagh, - Front.

By the kindness of Messrs. Marcus Ward & Co. we are enabled to give a view of the front of this relic. "It is finely embossed with figures of animals and interlaced work, and is formed of a single piece of leather, 36 in. long and 12½ broad, folded so as to make a flat-sided pouch, 12 in. high, 12¾ broad, and 2¼ deep. Part of it is doubled over to make a flap, in which are eight brass-bound slits, corresponding to as many brass loops projecting from the case, in which ran two rods, meeting in the middle where they were secured by a lock. In early times, in Irish monastic libraries, books were kept in such satchels, which were suspended by straps from hooks in the wall. Thus it is related in an old legend that, "on the night of Longanadh's death, all the book satchels in Ireland fell down."

We heartily recommend *The Book of Trinity College*, *Dublin*, to all antiquaries, hoping they will not give Ireland another grievance by failing to read it.

•		





PAINTED FRESCO PAVEMENT.
TELL EL AMARNA. CIRCA 1400 B.C.



Fig. 7.—Stone Relics found at Clumlie Tower.

THE

Illustrated Archæologist.

DECEMBER, 1893.

Excavation of a Pictish Tower in Shetland.



IE remarkable round towers with the remains of which the islands of Orkney and Shetland and some of the northern counties of Scotland are studded, have largely occupied the attention of Scottish antiquaries in recent years. They may still, however, be said to be practically unknown to students of antiquity in England,

though the question of their date and origin was discussed some years ago in the pages of the Quarterly Review, and became the subject of a somewhat ardent controversy between the late Dr. James Fergusson, author of the History of Architecture, and Dr. Joseph Anderson, Keeper of the National Museum of Antiquities, Edinburgh. Fergusson, whose principle was to seek historic explanations for all monuments of antiquity, maintained that these structures were the work of the Scandinavians who conquered the Scottish isles and north mainland in the ninth century. Anderson, on the other hand, with the concurrence of those in Scotland who claim practical acquaintance with these remains, held that they must be referred to

VOL. I.

the Celtic predecessors of the Norwegian conquerors. It was demonstrated that no buildings of an analogous kind had ever been found in Norway; and that the relics discovered in, or in association with, these towers have for most part been of an earlier period than the Scandinavian era in the islands, and, in point of fact, of a type that is essentially Celtic.

Following out this theory of a Celtic (or "Pictish") origin, it has been assumed, from the absence of reference to them by Roman



Fig. 1.—Castle of Mousa, Shetland.
(From a photograph by Messrs. G. W. Wilson & Co.)

writers and other circumstances, that these structures are post-Roman, but of date prior to the permanent occupation of the islands by the Scandinavians, which took place a thousand years ago. But the facts and probabilities of the case seem rather to warrant our assigning them, or many of them, to a more remote date; it may be as far back as the commencement of the Christian era, or earlier.

The partial preservation of these remarkable structures is due in some measure to their inherent strength, but mainly to the primitive character of the districts of which they appear to have been the constituted guardians, and the absence of the relentless energy of the agricultural improver, who has usually been so successful elsewhere in obliterating the relics of an earlier system than his own. While those that remain are, for most part, in outlying districts of the north mainland and isles of Scotland, a few examples, approximately identical in design, have in recent years been discovered in the more southern districts, both in the neighbourhood of the Wall of Antonine and also at a considerable distance within it, e.g., the great circular fort of



Fig. 2.—Remains of Tower at Glenelg, Inverness-shire. (From a photograph by Messrs. G. W. Wilson & Co., No. 1763.)

Edin's Hall in Berwickshire, places where the conquering Norsemen never set foot. The conclusion seems unavoidable that these towers were characteristic strongholds, for a lengthened period, distributed over the greater part of the area of Celtic Scotland.

The tower in the Isle of Mousa, in Shetland (Fig. 1), is the most perfect now remaining. It still stands to a height of about 40 feet; and it, fortified by the corroborative testimony of the towers at Glen Beg in Glenelg, Inverness-shire (Fig. 2), and that at Dun Carloway in the Lews (Fig. 3), which are yet preserved

Excavation of a Pictish Tower

140

to a considerable height, has been accepted as the typical example of the whole. It is, however, one of the smaller specimens; and the lower portions which remain of some others exhibit slightly different and more complicated details of construction, both as regards the main buildings and the ramparts and subsidiary, and most probably secondary, erections, which in many cases surround them. While, therefore, it may not be admissible, from the limited number of examples in an adequate state of preservation, to formulate definitely a description that may be applicable to all



Fig. 3.—Dun Carloway, Island of Lewis. (From a photograph by Messrs. Valentine & Sons.)

these edifices, the fact remains that one general plan is everywhere observable; and their aptitude for shelter and defence, in a primitive system of warfare, is most strikingly apparent. The mystery surrounding their date and origin, the people by whom they were occupied, and the precise mode in which that occupancy shaped itself in peace and in war, adds greatly to the interest which, as architectural relics, they possess for us. They may unquestionably be regarded as among the most ancient and most remarkable remains to be found in this or in any other European country.

Externally, these structures were simply large round towers of undressed masonry, with an inward batter, and truncated at the top. The door was the only external aperture, though there are exceptions to this; and the feature which renders them unique is the structural arrangements of the main wall. This wall, varying from 12 to 20 feet in thickness at the foundation, enclosed a central area of from 20 to 45 feet in diameter (at Edin's Hall, 56 feet). It was built solid to a height of 10 or 12 feet, packed with small stones and earth, and wholly destitute of lime, clay, or other cementing medium; but this



Fig. 4.—Central Area of Tower (or "Brough") of Clumlie, looking East.

solid mass of the lower wall usually contained at least two chambers, besides the entrance passage from the outside and the commencement of the staircase to the upper floors.

When a height of 10 or 12 feet was reached, the wall, up to that point solid, was continued to the top as a double wall, with a hollow space between of 3 to 4 feet in width. This space was made to form a series of horizontal galleries along the entire circuit of the tower, the flagged roof of each gallery being the floor of the gallery immediately above it. At Mousa a stair cuts through these galleries till it reaches the top, and galleries and staircase are lighted by a series of small

openings to the central court. In other towers there are indications that the stair was somewhat more complex in design.

Most of these towers have been demolished by the long corroding action of time and weather, and still more effectively by the hand of man. For most part they are mere heaps of ruin, though in not a few instances the lower portions of the buildings still rise boldly above the mass of destruction around them. Sometimes they are found on the edge of cliffs overhanging the sea in a formidable way, unapproachable except by individuals singly, and thus easily defended. Sometimes they are situated on islets in lochs, and sometimes in the centre of quiet townships. This last is the position of the tower of Clumlie, which is of only recent discovery, and the description of which, as it now appears after excavation, is the special object of this article.

The village of Clumlic (or Columbalie), in the parish of Dunrossness near the southern extremity of the Shetland mainland, is of great antiquity. It apparently commemorates a dedication to St. Columba, whose followers visited and, partially at least, Christianised the islands in the sixth and succeeding centuries. The site of a chapel, cell, or oratory, long ago demolished, is pointed out at "Kurkifield" close by. The village is built into the south side of a large grass-grown elevation of circular form, the apex of which has always remained exposed and free of buildings until recently, when a boundary wall, continued from the north, was built over its summit. This wall has, for the purposes of the excavation, been diverted from its position across the tower, and rebuilt, in semi-circular form, along its western circumference, a few feet beyond the line of the inner face of the main wall.

No trace of any buildings was visible on the surface, nor any distinct indication of a structure underneath. At the same time the configuration of the ground, with some resemblance to a terraced formation on the slope below, was sufficiently suggestive to induce me years ago to resolve to test the nature of the site by excavation.

A commencement was begun with gratifying results in 1888, when the east side of the main wall to a distance of 70 feet was discovered and traced to the foundation, as was also the entrance passage, standing almost entire to a height of about 5 feet, and partly lintelled. The work was resumed in 1890, with the countenance and aid of the Society of Antiquaries of Scotland, and the hearty approval of Mr. Bruce of Sumburgh, proprietor of the ground; and last year the excavation was completed so far as the circumstances at the time permitted.

The result showed that the apex of the rising ground was simply the ruin of a once massive and lofty tower; and the removal of earth and stones laid bare not only the tower itself, so far as remaining, but, when more fully excavated, the whole interior area or central court enclosed within the great circular wall, as partly shown in Fig. 4.

The main wall, the inner face of which is preserved on the west side to a height of about 6 feet, varies from 16 to 18 feet in solid thickness. On the east side, while the inner face remains from 2 to 4 feet in height, the outer face, following the downward slope of the ground, was found gradually to diminish to a remaining height of less than a foot at the lowest point, except at the south-east, at the entrance to the interior, where it is about 5 feet high. The dilapidated outer face of the wall on the east side was to some extent replaced, as the easiest means of disposing of the building-stones which formed so large a portion of the excavated remains, and the result is to give an impressive idea of the size and massiveness of the tower when it existed in a state of completeness. The whole inner face of the wall, looking into the central area, was scrupulously preserved in its original state, as shown in the views, Figs. 4 and 6.

The entrance passage, through the thickness of the main wall, is 18 feet long. At a distance of 11 feet from the outside, two upright stones or jambs facing inwards, form a doorway, 5 feet 2 inches in height by about 5 feet 6 inches, with the lintel in situ. Here, no doubt, the main defensive door of stone or wood was placed; and on the right, immediately beyond these jambs, the usual guard chamber, entered by a small passage 2 feet above the floor level, was discovered and cleared out. Its greatest length is 9 feet 6 inches, and its greatest width 4 feet 8 inches. See the Ground Plan, Fig. 5.

On the south side of the central court the continuance of the excavation revealed a passage, leading into the interior of the wall, which was found to terminate in a second large chamber formed within its thickness. Of this chamber the extreme length is 14 feet 6 inches, and width 5 feet 3 inches. (See the Ground Plan, Fig. 5.) The excavation of the chamber was attended with some difficulty, owing to its depth and narrowness, and the state of surface accumulations around it, and was of more than usual interest. At a height of about 2½ feet above the floor-levels ultimately reached, a cist, 2 feet square, consisting of bottom, side, end, and covering slabs, was discovered. The cover and sides were carefully bedded and jointed with prepared clay, and the appearances indicated an interment, or deposit, of special importance. The most careful examination of the earth and unctuous matter within was, however, unproductive of a definite conclusion as to its contents, all traces of organic remains having disappeared. The position of the cist, half-way from the bottom of the chamber, proved that the tower

144 Excavation of a Pietish Tower

must have been in ruin long before it was placed there, and thus affords a distinct evidence of its great antiquity.

As is customary in these towers, an apparently secondary wall (sometimes inaccurately termed a "scarcement") is attached to the inner face of the main wall all round the circle. The purpose of this attached wall has not yet been clearly ascertained. In the present instance it begins at the right of the entrance passage at its inner end.

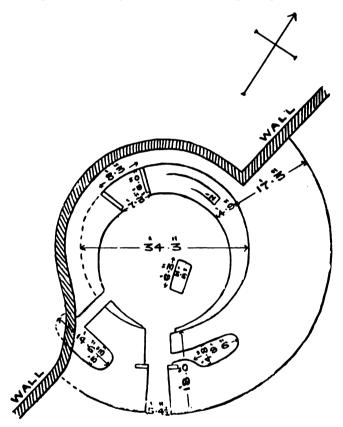


Fig. 5.—Ground Plan of Tower of Clumlie. (Drawn by Mr. J. H. Cunningham, C.E., F.S.A.Scot.)

Its breadth, at first only about 6 inches, gradually increases till it reaches the opposite side of the central court, where it is about 6 feet. At this point a recess is formed in it, 7 feet 3 inches wide at the face, enlarging to 8 feet 3 inches at the back, where the face of the main wall to that extent is exposed. In this recess, in accordance with the analogy of towers of similar design, the entrance to the stairs which led through the galleries to the top of the edifice should be found,

and this remains to be determined when the excavation is finally completed.

The central area enclosed within the circle of the main wall was cleared to the floor-level. The wall does not describe a perfect circle, due, no doubt, to some extent, to bulging out caused by irregularity in pressure by the mass of ruin for ages resting upon it; and the diameter of the area, or central court, varies from 33 to 34 feet, about a dozen feet larger than that of Mousa, the typical example as usually represented. Including the thickness of the wall, the diameter from outside to outside will thus be about 70 feet.



Fig. 6.—View in Tower of Clumlie, showing main entrance and entrance to South Chamber.

Occasionally in these towers the remains are found of four or five walls projecting 5 or 6 feet towards the centre of the area from the inner face of the main wall or "scarcement", but no trace of such projections were discernible here. The only structural feature remaining within the court was a nearly rectangular depression in the floor, near the inner face of the entrance door, formed of stones 6 to 10 inches deep, set on edge. These stones were apparently injured by fire, and the space enclosed by them, about 7 feet in greatest length by 3 feet

to 3 feet 6 inches in width, was floored with flags, covered by a thick deposit of ashes. The flags were broken, and crumbled away on being disturbed. This would seem to have been a fireplace.

No trace of a well has as yet been come upon. A carefully built drain leads from the court to the outside under the flagged floor of the entrance passage.

The relics found consisted of a large number of grain rubbers, five whetstones of micaceous stone and two of sandstone, three whorls (two of steatite and one of schist), several hammer stones, numerous fragments of pottery, and of animal bones too much fractured for identification; shells and stone implements of different kinds. The smaller and more interesting of these relics have been deposited in the Museum of National Antiquities, Edinburgh; the others are mostly gathered together in the recess on the west side of the central court, as shown in Fig. 7. No metallic relic was found.

As the result generally of the excavation, it may be said that the central court, and fully one-half of the main wall, have been laid bare. Tenant-rights of surface, in the position of the remainder of the wall, render it impracticable to prosecute further excavation on the west side. But it is chiefly to be regretted that the main wall of the tower, no part of which remains at a greater height than about 6 feet, is so low as only to show the solid building of its lower stage. The distinctive features, stairs and galleries, were contained in the higher parts of the structure, which are gone. The roofs of the chambers have also disappeared.

Speaking generally of this long-buried tower now at last again exposed to view, one may recognise in it the place of strength of a small village community of vast antiquity. The dwellings of a few modern representatives of this community still cluster around its As a community they have been successively, first, pagan Celts, in probably the early ages of the Christian era; secondly, Celts Christianised at a later period; thirdly, pagan interlopers from Scandinavia, who overran and absorbed those native Celts in the ninth century, and in all probability were the demolishers of the tower, or, at all events, suffered it to fall into decay; and, fourthly, the descendants of those Scandinavians settled and Christianised in the century following. From that time the tower has come down through the Scandinavian and Scoto-Scandinavian period to the present day, first, as a picturesque ruin with the village comfortably reposing in its shelter; and, lastly, as a mysterious fairy mound, the contents of which no one ever had the hardihood of attempting to explore.

A word in conclusion as to the name "Broch", or "Brough", by which these towers have latterly come to be designated. This name is not properly a specific one, to be held as distinctive of any one class of structures. Brough is simply the Old Northern borg, Anglo-Saxon burg, burh, a fortification, and was applied, naturally enough, by the Scandinavians to these towers, as burgh, borough, were applied by Saxon-speaking people to castles, cities, places of strength, in England, Scotland, and elsewhere. The name has lingered with these structures in the Scottish isles (so far as under Scandinavian influence), and has mistakenly been appropriated by antiquaries as a distinctive appellation for them. The spelling "Broch" has been adopted by some northern antiquaries; but while convenient phonetically as determining the pronunciation, it seems to me that it is open to objection etymologically, and should be discarded.

The number of these Pictish towers in Shetland, as specified by Dr. Anderson in 1871, is seventy-five. Since then the sites of several others, including that of Clumlie now described, have been identified. Of these the castles of Mousa, Clickemin, Levenwick, and Clumlie have alone been systematically explored; the rest remain, with scarcely an exception, untouched. Mousa and Clickemin have been measured and planned by Sir Henry Dryden, who has fully reported the details in vol. v, Part I, of the Archwologia Scotica. The excavation of the castle at Levenwick formed my own holiday occupation for a number of years. Begun with the enthusiasm of a school-boy, armed only with spade and shovel, it was finally accomplished by the labours of willing workmen in 1869-71-73, and the results were described in a paper communicated to the Society of Antiquaries of Scotland, printed in their Transactions, vol. ix, pp. 212 et segg.

Many considerations connected with the Pictish towers are shrouded in a mystery which baffles our best efforts in the attempt to unriddle. Their size, height, and massiveness demonstrate their costliness, and at the same time suggest difficulties as to the methods of their construction. Even at the present day, with all the advantages of improved mechanical appliances, increased wealth, and higher social attainments in every way, the building of such edifices in those thinly-peopled outlying districts would, to all appearance, be an impossibility. How, then, were they reared in vastly remote, intensely primitive, and presumably poverty-stricken ages? Another question which presents itself has never, I think, been considered with a view to solution. Were these towers, in respect of property and possession, individualistic or communal? Were they, like all other castles we know of, the

148 Excavation of a Pietish Tower

seats of local chiefs, district grandees? or were they tribal property for tribal use? It may be a question, further, whether their occupation was constant, or only occasional and temporary, as places of refuge and back-bone of defence, in circumstances of emergency. How were they finished at the top, and was the central court covered in or left open?

These and cognate inquiries arouse our inquisitiveness and accentuate the mystery which surrounds the Pictish towers. It is not merely their architectural features, as monuments of vast



Fig. 8.—Brough of Clickemin, Shetland—Exterior. (From a photograph by Messrs. G. W. Wilson & Co., No. 674.)

antiquity, that interest us, but equally so the social problems and aspects of primæval civilisation that confront us in attempting to realise what their origin and use may have been. When one looks at the Castle of Mousa, as it at present stands, and as it has stood, according to the evidence of history, for a thousand years, and it may be for perhaps many centuries more; and when we attempt with the

¹ The Egills Saga relates how the Castle of Mousa (Moseyarborg) was temporarily occupied, about the year A.D. 900, by Bjorn Brynulfson and his lady-love, Thora Roaldsdatter, fleeing from Norway. The Orkneyinga Saga records a similar occupation by Earl Erlend Ungi, another runaway lover, about the year 1156.

mental eye, as I have often attempted, to restore and repeople the numerous similar towers, the sites of which are at the same moment visible, the picture conjured up of human life, long passed away, in those far-off melancholy isles, is truly strange and bewildering.

It would be hardly fair to conclude this article without thanking Messrs. G. W. Wilson and Co., of Aberdeen, and Messrs. Valentine and Sons, of Dundee, for allowing their excellent photographs of the Pictish towers to be used for purposes of illustration. We may mention that a large number of other photographs of Scottish and



Fig. 9.—Brough of Clickenin, Shetland Interior. (From a photograph by Messes, G. W. Wilson & Co., No. 673.)

English antiquities have been taken by both of these firms. The views of the Brough of Clumlie are from the amateur camera of Mr. James M. Goudie, Lerwick.

GILBERT GOUDIE.

Some old Towers at Liège.'



HAT a crowd of reminiscences the sight of this old city calls up! What struggles it has gone through in the turbulent past; what an amount of fighting, killing, hanging, there must have been; what proud bishops, haughty nobles, independent bourgeois, and sturdy craftsmen must once have trod its streets! and to-day what sign is left of all this

eventful past in the smiling city with its fine boulevards, its broad, peaceful river, bearing on the surface—which must have been so often in olden times sullied with blood—crowds of swift little steamboats, each laden with peaceful citizens on their way to one of the riverside haunts, or to the pretty Zoological Gardens, where many a family circle may be seen partaking of foaming bocks or of coffee and kramic? Yes, in truth, very little remains in Liège to remind one now of its past eventful history, except perhaps the old churches, which in many cases call to mind, either in the name of their founders, or by tombs within them, or by works of art in the form of carvings in wood or by castings in metal, the names of many celebrated men in the old, stormy times.

We have here given one or two of the old Romanesque towers still left unrestored, but which will no doubt, sooner or later, have to be either completely rebuilt, or so much repaired as to do away entirely with their present venerable aspect. They seem to stand in front and away from the rest of the edifice in their grim, solid, unyielding squareness, a fitting type of the men who built them; little of ornament there: rugged, grim, and almost repulsive in some cases is their massive simplicity. In one case (see Fig. 7, St. Barthélemy) a Renaissance doorway has been let into the great wall of one of these towers, and the giant seems almost amazed at the audacity of this graceful foreigner who thus attempts to become a part of himself, but who, in his elegant lines and classic proportions, seems even more at variance with his own rugged bearing than the slender Gothic choir appearing in the background.

But to return to the town itself, Liège was called in the old Roman

¹ Much taken from Guide dans Liège, by Dr. Fremder.

days Leodicus, or Leodium, and was held by the world's conquerors until the country was overrun by the Germans in the fifth century. In 565, Sainte-Monulphe built an oratory to Sainte-Cosme and Sainte-Damiens, and it was here, in the very cradle of this old episcopal town, that, later on, was built the church of Sainte-Lambert.

One of Monulphe's successors to the then bishopric of Tongres, Théodart, was murdered in 672 in the forest of Bivart near Spire; his corpse was brought back to Liège, and he was ranked among the martyrs, his tomb being visited by numerous pilgrims.

When Lambert became bishop he fixed his residence close to the tomb of his martyr predecessor, and therefore outside the bishopric of Tongres; very likely he was influenced in his choice of residence by a wish to be near the Court, for he entered greatly into the politics and intrigues of his time. It was to this that he owed his death, for he perished a victim to the anger of Dodon, Comte D'Avroy, whom he had offended. Sainte-Lambert was also ranked as a martyr.

Hubert succeeded to the episcopal throne and also resided at the place that had witnessed the martyrdom of his brother prelates. From this day the fortunes of Liège were decided; the state which surrounded these powerful prelates, their retinue, the refuges open to fugitives of all kinds near a tomb so venerated as that of Sainte-Lambert, the personal riches and fame of Hubert, who was son of the Duke of Aquitaine, and the gorgeous ceremonies of the Church, all contributed to the growth of the town.

Though Charlemagne may not have been born in Liège, as some think, yet he certainly held several important meetings there in the years 763-9, etc., and it was at Liège that the Grand Emperor settled with his sons the partition of their future kingdoms.

Hubert and his successors were not only spiritual fathers, but also great civil and political powers, and large landowners. Their domain grew under Charlemagne, Louis le Débonnaire, Lothaire, and Charles le Chauve.

In 880, Françon, one of the bishops, was unable to defend his diocese from the ravages of the Normans, and these barbarians covered the land with fortresses, at first intended as a protection to the surrounding people, but which became the resort of all the robbers and bandits and bad characters of the neighbourhood. Each fortress had its governor, and each governor was a tyrant, whose tyranny extended up to the domain of his neighbour.

Notger, archbishop from 971 to 1008, began the task of getting rid of these pests, and he destroyed in the neighbourhood of Liège as

many of these castles as he could, by ruse or by force; every means to him was good, even where religion was called in as an aid to destruction.

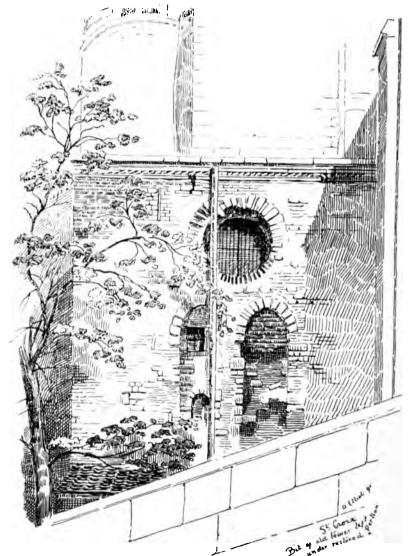


Fig. 1.—Ancient Base of Restored Tower of Sainte-Croix. (Page 155.)

One of the most celebrated of these ruses was that which he employed, in 979, against the Lord of Chèvremont, under pretext of baptising the son of this châtelain. He went to the castle with a troop of men wearing long capes like travelling clerks, and under

their capes they carried arms. When he and his troop had crossed the drawbridge, Notger gave the signal for a general massacre; not



Fig. 2.—St. Jean. (Page 155.

one was spared. The Benedictines deny the truth of this tale. On another occasion, thinking one of his barons, named Radus des Rees, VOL. I.

Some Old Towers at Liege.

to be dangerously powerful, in that he had a castle within the town of Liège, Notger invited him to accompany him on a journey to

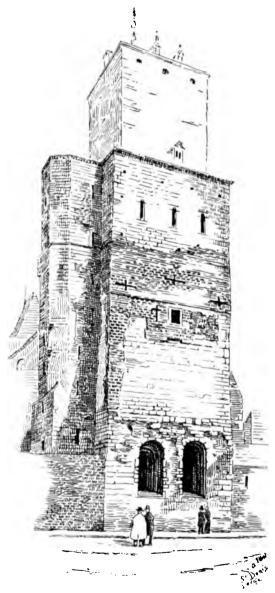


Fig. 3.—St. Denis. (Page 156.)

Germany, which lasted two years. When the baron returned, on arriving at the heights of Cornillon, overlooking the town, he sought in

vain to see the towers of his castle, but no towers and no castle were visible; there, in its place, stood a church which had been built on the site of his old home by the orders of Notger, given before starting on their journey. This church was that of Sainte-Croix, and although

the present Gothic structure is of much later date, and the old Romanesque towers have been rebuilt, there yet remains a little bit forming the base of the present restored tower (Fig. 1), which is perhaps a part of this old prelate's work, when he quietly deprived Radus of his home; though in this case the dispossessed one was given some territory elsewhere. As may be imagined, Notger would stand no murmuring or rebellion among the citizens, and it is said that once, in 971, on returning from a journey to Germany, and hearing that something of the kind was going on, he entered the city by stealth and set fire to the Town Hall, burning 240 citizens therein assembled, and then hung many others to the doors of their houses.

The remains of this highhanded old bishop may be seen in the sacristy of St. Jean l'Evangeliste, and they show that he must have been, as we may imagine, a man of great physical strength as well as



Fig. 4.—The Choir of St. Dennis. (Page 157.)

intelligence. The monkish chroniclers say: "O! Liège, tu dois Notger au Christ et le reste à Notger" (Notgerum Christo, Notgero cætera debes). The church of St. Jean (Fig. 2) is one of the old parish churches, but it was nearly entirely rebuilt after the Revolution, from the plans of Barthélemi Remoz, who, however, adhered to the original

octagonal plan, but the cloisters still retain some of the earlier Gothic fourteenth century work, and the tower here drawn is probably



Fig. 5.—St. Jacques. (Page 157.)

contemporaneous with Notger himself. His tomb is in one of the chapels on the right. The church of St. Denis (Fig. 3) was also a gift

from Notger to Liège, and was consecrated by him in 990. The huge walls and the windows of the nave, as well as the tower, probably are a part of his work; the choir is Gothic (Fig. 4), and seems to have been added without the slightest reference to the rest of the building, for, seen from the outside, it stands up by itself far above the roof of the nave. It just shows behind the tower in Fig. 3.

Balderic II, who succeeded Notger in A.D. 1008, was also more a man of war than of peace; to him Liège owes its most beautiful church, that of St. Jacques. Here, again, we see the solid Romanesque



Fig. 6. - Details of windows of St. Jacques.

tower with its ancient portal (now being restored), left as a monument to this warlike old prelate. But Balderic II seems to have had some twinges of conscience in reference to his fighting days, for it is said that he founded an abbey of Benedictines as an offering for the bloodshed he had once caused.

The upper part of this tower has been entirely refaced at some bygone period, and the details therefore have been much altered, as may be seen in smaller drawings of windows (Fig. 6). There is a fine Renaissance doorway of sixteenth century by Lambert Lombard; the rest of the church is of florid Gothic.

158 Some Old Towers at Liege.

The tower of St. Barthélemy (Fig. 7) is another of these old massive structures; it is crowned by two modern Romanesque towers. A Renaissance door has been let into the front of the tower, and, as we

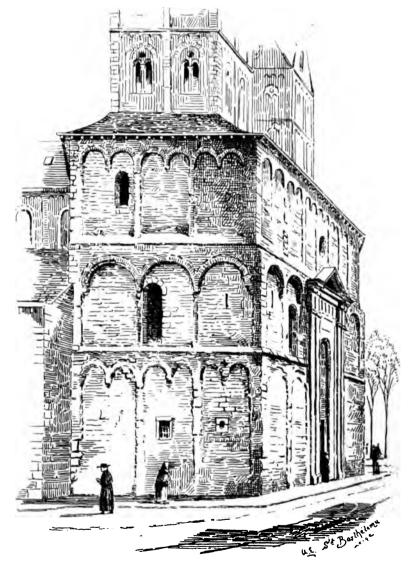


Fig. 7.—St. Barthélemy.

have already said, forms a curious contrast in its elegance to the solid and square proportions of the older edifice.

But who would grumble with these irreverent (as we should say

now) old architects? for their additions and restorations add far more to the historic value of the building than any amount of copying of the particular style in which the church or other edifice was originally built. In those days men were not afraid of their opinions, and each generation fully believed the work of its architects to be the best.

In the chapel on left of choir in this church was a most curious font, Fig. 8 (now removed to Brussels), the work of one Lambert Patras of Dinant; it is in bronze, and placed on the backs of twelve oxen, also in that metal. On the font itself are five scenes from the lives of the Apostles: I. Preaching of St. John to the people; 2. St. John, baptising the people; 3. Baptism of the Saviour; 4. Baptism of the centurion Cornelius by Saint Peter; 5. Baptism of the philosopher Crato by St. John. It dates from 1112.

The history of the town of Liège after this is one of continual strife between the several political and religious parties. The bishop, the chapter, the clergy, the nobles, the higher bourgeois, the lower bourgeois, and the people, the latter always fighting sturdily for their liberty, their motto being, "Pauvre homme en sa maison est roi"; and during all the struggles of the thirteenth and fourteenth centuries the upholding of this principle seems to have been their great aim. But all the above-named parties would unite against a common enemy, as when Bishop Jean de Bavière, on being driven from his diocese, reappeared bringing with him Jean-sans-Peur, Duke of Burgundy, and 35,000 men, the Liégeois united in defence of their liberties, and at the battle of Othée, on September 24th, 1408, behaved with great bravery, but in the end they were forced to yield. Jean de Bavière here well earned his name of "Jean-sans-Pitié", by hanging, beheading, and cutting-up those who had rebelled against him. In 1417, this wretch, who was never really priest, threw off his mitre and married; he was poisoned in 1425.

Jean de Waleurode was his successor, and under his rule Liège was more peaceful; but in the time of Jean de Keinsberg more troubles arose between the nobles and people; and under Louis de Bourbon occurred the most severe of all their punishments. This prince made himself so unpopular that he had to solicit the aid of the Duke of Burgundy; the Liégeois, in defence, begged aid from Louis XI of France, who treacherously joined their enemy. The unfortunate citizens were defeated in spite of their brave fighting, and subjected to the most awful cruelties; tied together in twos, they were thrown by scores into the Meuse, and their town was given up to pillage and fire;

¹ There is a very good reproduction of this font in the South Kensington Museum.

40,000 persons were killed or drowned in October and November 1468. Louis de Bourbon returns, and then commences the strife between him and William of Marck, the Wild Boar of the Ardennes, ending in the death of Louis. His successor, Jean de Hornes, thought it his duty to seek revenge, and so, under pretence of friendship, entrapped and slew William of Marck.

So the history goes on, a series of continual struggles; and out of it all Liège emerges full of life and prosperity, and taking her place



Fig. 8.—Font by Lambert Patras of Dinant. A.D. 1112. (Page 159.)

as one of the busiest among European cities. No doubt the presence of coal in such large quantities round the town has added greatly to its prosperity.

The discovery of coal is said to have taken place in 1189, and the legend runs thus: A poor smith of the village of Clenevaux, near Liège, named Houilos, found himself in great straits, for he had exhausted his store of firewood, and, having no money to buy more, his forge was rapidly becoming cold, and he saw himself in great likelihood of

starving. Whilst he was lamenting his wretched condition, a mysterious-looking personage appeared to him, and thus spoke: "My brave man, I see your trouble, but do not despair, only obey. Take your spade and a large pail, go to Publemont and dig in the ground; at about the depth of three feet you will find a kind of black stone, bring as much of it as you can carry here, break some of it up and place it in the fire of your forge." The stranger then disappeared.

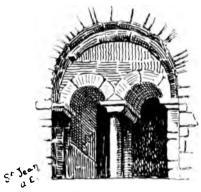
The astonished smith remained for some time undecided what to do. "Shall I go or not?" said he to himself, and after turning it over in his mind, he decided that there could be no harm in trying what would come of following the stranger's advice; so he set off to find the black stones, found them, and then put them on his forge-fire, and soen work was proceeding merrily. Pit-coal is called *Houille*, after this man, to the present day.

The word used to describe the stranger by the old historians was "Anglus" (Anglais), and by them he was said to be an Englishman, and this has an air of probability about it, as coal was much used in London at that time. Later historians have not found this story miraculous enough, and so have changed Anglus into Angelus, and insist that it was an angel who appeared to Houillos.

Angelus or Anglus, the Liégeois may be well proud of their busy, bright town, and of their own long and stubborn fight for liberty.

¹ Houille is in all probability the same word as Wheal in Cornish and Huel in Breton, meaning mine.

ARTHUR ELLIOT.



Window, St. Jean.

The Celtic Brooch, and How it was Worn.



R. HANS HILDEBRAND, in his excellent South Kensington handbook of *The Industrial Arts of Scandinavia* (p. 21), remarks that "every work of human art, higher as well as lower, has its shape determined by two agents: the end which it is to serve, and the taste of the people and the time of which it is a fruit." In other words, there is a utilitarian as well as an ornamental side to almost every object fashioned by man to satisfy his wants.

The form of an object must depend primarily upon the practical use to which it is intended to be put, and the decorative features generally follow afterwards in due course. The function of the decorative features, however, should be to add grace and beauty to the original form of the object, but not to attempt to disguise the utilitarian purpose it fulfils.

No relies of antiquity are more deserving of study than personal ornaments, and of all personal ornaments perhaps the brooch is the most important as affording an insight into the character of the people by whom it was worn. Their ingenuity can be measured by the perfection of the mechanism of the working parts, their culture by the refinement of the ornament, and their skill as craftsmen by the finish of the workmanship. Much, again, is to be learnt of the habits of the people by investigating the different methods of wearing the brooch. Thus it is that almost every age and every country possesses its typical form of brooch. In the present article we shall confine our attention to the brooch used by the Celtic inhabitants of Great Britain in early Christian times (A.D. 450 to 1066).

Looked at from its practical side, a brooch is a contrivance for fastening together temporarily any two points on a garment. It is obviously a higher development of the pin. Going back to first principles, the pin may have been suggested by the natural spikes, or thorns, found in the vegetable world. It would not require much intelligence to see that a small knob added to the blunt end of the pin

would facilitate its removal from the fabric when it was required to be withdrawn, and would also prevent the pin going further than was desirable through the fabric. The problem, which was solved by the invention of the brooch, however, was one of much greater complexity, namely, how to secure the pin in position so as to prevent it from slipping out of the fabric in the direction of the head. This might have been effected either by fixing a removable knob, or stop of some kind, on the pointed end after it had been inserted in the fabric, or by connecting the head with the point temporarily, so as to form a complete ring for the time being. In the brooch the latter alternative is chosen. The pin must necessarily be straight, so as to pierce the fabric with the least amount of resistance, and the temporary connection between the head and the point has to be approximately semi-circular, the whole forming a ring shaped like a bow, the pin corresponding to the string and the body of the brooch to the bow.

In order to be able to remove the brooch from the fabric at pleasure, some contrivance must be hit upon by which a gap, or break, can be made in the ring, and be closed up again whenever it is desired to do so. The opening is attained by placing a hinge where the head of the pin joins the body of the brooch, and the closing by having a groove-shaped catch at the opposite extremity. A spring is also required to prevent the pin coming unfastened accidentally from the catch.

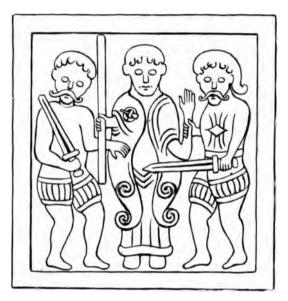
These different contrivances constitute the essential parts of a brooch, which, divested of its ornamental appendages, is represented by the ordinary "safety pin" of the present day. The "safety pin", by-the-bye, was known as early as the Bronze Age, yet someone has been found with the barefaced effrontery to take out a patent for it in the nineteenth century. This would seem to indicate that we are rapidly approaching the Age of Brass rather than that of Steel or Nickel, as some of our learned men prophesy.

If the rigid bow-like connection between the head and point of the pin be doubled we get an annular brooch, and if the central portion of the ring be filled in we get the discoidal brooch. In these cases the ring or disc is placed parallel to the plane of the fabric instead of at right angles to it.

The somewhat dry disquisition just inflicted upon the unsuspecting reader is necessary in order to place him in a position to fully understand the mechanism of the typical Celtic brooch, the leading characteristics of which are that the ring has a break in its continuity (whence the name "penannular"), and that the length of the pin considerably exceeds the diameter of the ring. The object of the break in the continuity of the ring is that it enables the spring-catch

to be dispensed with, the method of fixing the brooch in the dress being as follows:—First, the long pin is inserted in the fabric at two points close together, in such a manner that the apex goes right through it and appears again above the surface; the pin is then forced through the break, and the ring is given a turn through a right angle in the plane of the fabric, thus fixing the brooch by the friction produced by the drag of the weight of the garment on the pin.

We are now brought face to face with the question as to how the Celtic penannular brooch was worn. This can not only be conjec-

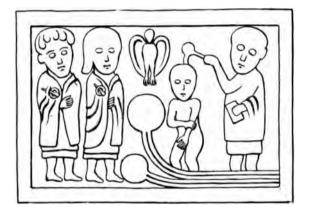


Christ seized by the Jews, on the shaft of the Cross of Muiredach at Monasterboice.

turally determined by an examination of the specimens to be found in museums, but fortunately can be settled beyond a shadow of a doubt in two ways, each of which confirms the other. First, there are at least two contemporary representations of persons actually wearing a penannular brooch (one on a cross at Monasterboice, co. Louth, and the other on a cross at Kells, co. Meath, in Ireland); and this ancient form of fibula has survived and is in use at the present time in Algeria and elsewhere.

I am not aware that there are any instances in early Christian art in Great Britain of a figure adorned with a penannular brooch, except those mentioned, but if so, I shall be glad of information on the subject.

The example at Monasterboice is on the bottom panel of the side of the shaft of the cross of Muiredach (or Murdoch), which was erected in A.D. 924. The scene represented on the panel has been conjectured by the late Prof. J. O. Westwood, from its similarity to a miniature in the Book of Kells at Trinity College, Dublin, to be intended for Christ seized by the Jews. If this be so, the central figure is our Lord, and on each side is a soldier armed with a drawn sword. The sculpture is in good preservation, considering its great age, and the details of the costume, which are very elaborate, can be made out fairly well. Our Lord wears a sort of cloak with a penannular brooch fixed on His right shoulder. The split in the ring of the brooch faces downwards, and the pin is inclined upwards at an



The Baptism of Christ, on the broken cross-shaft in Kells churchyard.

angle of about 30 degrees to the horizontal, the point being outwards. Probably the heavy head of the pin is placed downwards because its weight would always tend to bring it to this position, as the one of most stable equilibrium, but it may also have been to avoid injury from the point of the long pin.

The second example is on the bottom panel of the side of the broken cross-shaft in Kells churchyard. The exact date of this monument is unknown, but it is probably of the ninth or tenth century. The subject here shown is the Baptism of Christ, with the sources of the two imaginary rivers, Jor and Dan, which, when united, were supposed to contribute their waters to the Jordan, indicated conventionally in a most remarkable manner. John the Baptist pours the water over the head of Christ with a sort of ladle. Above is the Holy Dove, and on the left are two figures wearing penannular brooches exactly in the same manner as on the Monasterboice cross,

with the pin pointing upwards. In the case of the figure furthest to the left, the end of the long pin is inserted a second time into the fabric of the dress, beyond the ring.



Woman from Biskra in Algeria, wearing penannular brooches.

The method of wearing the penannular brooch at the present day in Algeria is clearly indicated on the reproduction of a photograph¹

¹ Obtained from Albert Hautecœur, 2, Boulevard des Capucines, Paris.

here given. The only difference in the way of wearing the brooch in Algeria and in ancient Ireland is, that in the former case they are worn in pairs instead of singly, and there is a connecting chain with a small pendent scent-box hung from the middle. The size of the box is exaggerated out of all proportion by being placed nearer the camera than the rest of the figure.

By the kindness of my good friend Mr. Edgar Barclay, I am able to give illustrations of some beautiful silver brooches of the same pattern, but more highly ornamented, which he obtained during his travels amongst the Kabyles of Algeria. Mr. Barclay gives an interesting description of the dress of this primitive race in his Mountain Life in Algeria (Kegan Paul, Trench & Co., 1882). The Kabyle men wear the burnous, but the principal garment of the women is a simple rectangular piece of stuff woven with most effective geometrical patterns and taken just as it comes from the loom, without any part of it being cut into shape or sewn together. It is formed into a garment by winding it once round the body, leaving one side open, and the brooches, called "ifizimen", are pinned over the shoulder in such a way as to make a hole, or rather a loop, for the arm to pass through, and at the same time hang the dress to the shoulder. The only other adjuncts are a red band ("asfifi"), which passes over the shoulders, and crosses at the back, where it is ornamented with little red tassels, and a woollen girdle of bright colours.

Mr. Barclay says: "A frequent ornament is a round silver brooch called a 'táfizmith', with an opening in the centre crossed by a pin. Bosses of coral, as well as knobs of silver, which latter have a very very pearl-like effect, are dotted about it. These are effective pieces of jewellery, and with the sun shining on them glisten like moons. They are not adopted until a woman becomes a mother. On the birth of a girl the 'táfizmith' is worn between the breasts; on the birth of a boy, it is raised and gleams above the forehead. Remarking that many of these brooches offered for sale were damaged, a Kabyle gave a frank explanation, which was: 'When a man's wife was disobedient, and got beaten, her custom was to undo the "táfizmith" and dash it to the ground at his feet'."

In Great Britain the penannular brooches appear to have been worn singly, as they are never found in pairs; thus offering a contrast to the Scandinavian bowl-shaped brooches, which are always found in pairs, and were connected by a chain, as in the case of the Algerian brooches.

It would be interesting to know how the penannular form of



Silver brooches worn by the Kabyles of Algeria, in the collectio of Mr. Edgar Barclay.

and How it was Worn.

169



VOL. I. N

brooch was first introduced into this country, for it seems hardly conceivable that it could have been invented here, or else it would not be found in Algeria, which never had any connection with Great Britain, it being extremely unlikely that so peculiar a type of brooch was evolved independently in the two countries. The most probable suggestion is that the Algerians and the ancient Irish got it from a common source, namely, the East, and that its introduction into our own islands dates from the time when the traffic in silver bullion from the East commenced. The existence of a trade route which was made use of by the dealers in silver bullion is made clear by the number of finds of Mahomedan silver coins associated with ingots, rings, and ornaments of silver, made both in Scandinavia and in Great Britain. Dr. Hans Hildebrand, in his Industrial Arts of Scandinavia (p. 81), informs us that "considerable stores of such coins, most of them of the Samanid dynasty, have been found in Sweden. It is satisfactorily proved by Russian finds, that these coins were brought from states near the Caspian Sea, through Russia, to the shores of the Baltic Sea, and thence to the commerce established by the inhabitants of Gotland over to that island. From Gotland, and probably also by direct intercourse with Russia, the Mahomedan coins were spread over Scandinavia, being of course more common in the eastern provinces of Sweden than in the western and in Norway." No less than 20,000 Mahomedan silver coins have already been discovered in Sweden, mostly dating between A.D. 880 and 955, the latest belonging to the year A.D. 1010.

Pennanular brooches have been found in association with Mahomedan coins of the ninth and tenth centuries, at Skaill, in Orkney; at Storr, in Skye; and at Cuerdale, near Preston, in Lancashire.

Although the general form of the penannular brooch is probably of Eastern origin, the decorative features vary according to the race of people who adopted it. Thus the examples from Algeria have Mahomedan ornament; those from Gotland, Scandinavian patterns; whilst those from Ireland and Scotland are thoroughly Celtic in design. With the decoration of the foreign specimens we are not now concerned, but a few words with regard to the various types found in Great Britain will form a fitting conclusion to this article.

The finest collections of penannular brooches are to be seen in the British Museum, the National Museum of Antiquities of Scotland, in Edinburgh, and in the Museum of the Royal Irish Academy in Dublin.

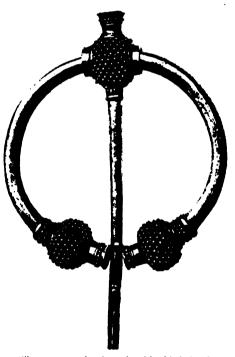
A few good specimens are in private hands, and there is a splendid one from Orton Scar, in Westmoreland, in the Museum of the Society of Antiquaries at Burlington House. The brooches in the British

Museum still remain to be catalogued and illustrated; those in the Edinburgh Museum have been fully illustrated in the *Proceedings* of the Society of Antiquaries of Scotland, and are described in a most admirable manner in Dr. Joseph Anderson's Rhind Lectures on "Scotland in Early Christian Times" (2nd Series); and an exceedingly valuable series of photographs of those found in Ireland has been published under the direction of the Royal Irish Academy, by whose kind permission we are enabled to give reproductions of some of the best of them. We have also to thank the Society of Antiquaries of Scotland for the loan of the two blocks of brooches from Perth and Croy, and of the Himalayan woman at the end of the article.

The portions of the brooch, the forms of which are altered so as to

adapt them better to the reception of ornament, are the head of the pin and the two terminations of the ring, where the break occurs. The two chief ways of altering the shapes of these parts are (1) by making them spherical, and (2) by expanding into a wide flat surface; the object in both cases being to increase the area available for decoration. Sometimes, also, the ring and the long end of the pin are flattened and widened for a similar purpose.

As an example of a penannular brooch with bulbous terminations to the ring and head of the pin, we have one from co. Kildare in Ireland (R.I.A. photo, B 172). The knobs are covered with a prickly ornament produced



Silver penannular brooch with thistle-head terminations, from co. Kildare, Ireland.

by incised lines drawn diagonally in two directions, crossing each other, giving the whole the appearance of the head of a thistle. Several brooches of this kind have been obtained from different localities in Ireland, and there was one along with the three brooches of the type with flattened and expanded ends found with the Ardagh Chalice—a hoard of objects of purely Irish types—but

the type of their ornamentation appears to be more Scandinavian

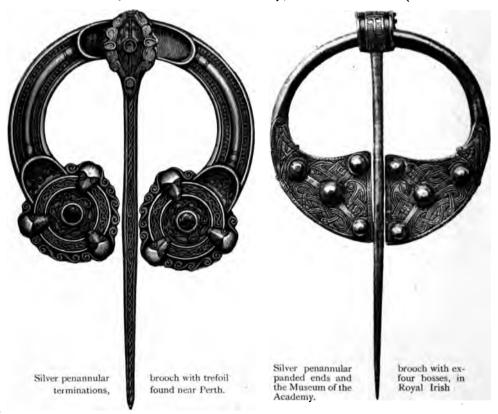


Silver penannular brooch with discoidal terminations, from Croy, Inverness-shire,

than Celtic. One of the best specimens from Skaill, in Orkney, now in the Edinburgh Museum, has a pin I ft. 3 ins. long, and the bulbous ends covered with zoömorphic designs similar to those on the Manx crosses, and on an iron axehead inlaid with silver from the Mammen How, Denmark.

We next come to brooches with discoidal terminations, of a date not later than the beginning of the ninth century, as the simplest example

of which may be taken one from Croy, in Inverness-shire (Scotland



in Early Christian Times, 2nd Ser., p. 23). Another, found near Perth (*ibid.*, p. 21), has three raised heads on each disc; whilst one from Rogart, in Sutherlandshire (*ibid.*, p. 7), has four raised heads outside the circumference of the disc, so that the terminations are altered into the shape of a quatre-foil.

Lastly, we have brooches with flat expanded ends to the ring, of which kind three specimens in the Museum of the Royal Irish Academy at Dublin are illustrated, in order to show the way of ornamenting the expansions with one, four, and five raised bosses, having



zoomorphic designs on the background (R.I.A. photos, B 163 and B 164). The area of the head of the pin available for decoration is increased by making it into a cylindrical tube.

In the final stage of the development of the penannular brooch in Ireland it ceased to be penannular, if we may be permitted to use such an Irish expression. The break in the ring was entirely filled up, although its position can still be traced by the method of arranging the pattern, which survived in its old form long after the split had disappeared. The celebrated Tara brooch, in the Museum of the Royal Irish Academy (R.I.A. photo, A 161), affords a striking example



of this. The doing away of the break in the ring must have entirely defeated the original purpose the brooch was intended to serve, and it would, therefore, appear that these highly decorated brooches were

made rather for ceremonial use, than to be of any practical value as dress fasteners.

In conclusion, we would again point out that all the characteristic modifications of the form of the penannular brooch made by the Celtic artist arose from his desire to provide more space for the ornamental patterns, which were the very salt of his existence.

Dr. Joseph Anderson, who has been kind enough to look through the proofs of this article, and has given several valuable suggestions, contributes the following note à propos of the long pin:—

"In the Brehon Laws, vol. iii, p. 291, men are exempted from liability to fine for injury from the pin of their brooch (in a crush? or at a fair?) if they have the brooch on their shoulder so as not to project beyond it. Women also are exempt if they have their brooch similarly on their bosom." Vol. iv, p. 323, "a precious brooch worth an ounce [of silver?] is enumerated among the customary insignia of a chief."

J. ROMILLY ALLEN.



A Woman of Bussahir, on the Sutlej, Himalayas.

Notes on Flint Saws and Sickles.¹



OR a long time after the astounding revelations of lacustrine researches had shed a flood of light on the prehistoric civilisations of Europe, there was no surmise that the flints with serrated edges, which are so abundantly scattered over the country, had been used in any other capacity than as simple implements for sawing. This view, indeed, had been rather confirmed by the

fact that many of them turned up fixed in a horn or wooden handle. The discovery, however, in the Polada lake-dwelling, near Desenzano, of a wooden casing containing four serrated flints fixed in a groove along one of its margins by means of a resinous substance, has given a new direction to the inquiry as to the manner in which these so-called saws had been used.

This implement (Fig. 1) was formed out of one solid piece of wood, about 16 inches long, with a flattened body terminating at one extremity in a horn-like projection $6\frac{1}{2}$ inches long, and at the other in a button-shaped protuberance resting on a round stem $1\frac{1}{4}$ inch long. The pointed extremity is not continued in the same plane as the body, but curves, somewhat abruptly, to one side, at an angle of about forty degrees, immediately after clearing the last flint. The other end of the implement is totally different. Its widest part is the terminal disc of the protuberance, from which projects a slender perforated ledge left in the solid. As a handle, this end afforded a good grip for the thumb and two forefingers, and the little perforation at the end enabled the owner to carry the implement on his person suspended by a string.

These structural details will be readily seen by a glance at the photograph here reproduced (Fig. 1), which shows two implements of the same character. The upper one is absolutely perfect, and still retains its full complement of flints, but the other is merely the wooden casing, turned a quarter of a circle towards the former so as to exhibit the marginal groove and the bend of the horn-like handle. Both these

¹ A paper read before the Anthropological Section of the British Association for the Advancement of Science, at Nottingham, September 1893.

Notes on Flint Saws and Sickles. 177

casings (to which I may add a third found in the same place, and also

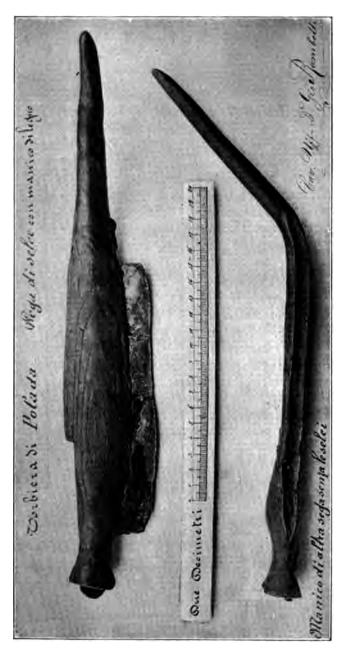


Fig. 1.—Flint Saw from the Polada Lake-Dwelling.

without flints) are so exactly similar in form, size, and general

structure, that one cannot help thinking they were all made by the same workman, or at least after a common pattern. One of the two casings minus the flints was picked up by a little girl, who stated that when she found it there were flints in it, but that they afterwards dropped out. But, without this evidence, there can be no difficulty in coming to the conclusion that the empty grooves were intended for flints, and that, in fact, originally, both these casings had been implements precisely similar to the perfect specimen. The four flints still in situ in the latter are serrated along their free, or cutting edge, and so arranged as to bring all the cutting edges into a straight line. Let the abruptness with which the line of flints terminates at both ends also be specially noted.

There can, in my opinion, be no doubt whatever that this unique implement was a double-handed saw. Its present owner, Dr. Rambotti, President of the College at Desenzano, had a favourite theory that the lake-dwellers who used it were a left-handed race, because the angular position of the horn-like handle forced the manipulator to hold the other end in the left hand, as seen in Fig. 2—a remark that applies to the other casings as well.

The Polada lake-dwelling has yielded a large assortment of industrial remains, and, being all kept together at the private residence of Dr. Rambotti, they form one of the most instructive collections in Italy. The flint objects are of special interest, both on account of their number and fine workmanship. Arrow and lanceheads, of all forms and sizes, exceed 300 in number; and isolated saws, *i.e.*, free from any casing, amount to nearly 100. One of the latter is notable by having the teeth on one side formed in slanting grooves, like those of a modern cross-cut saw. The character of the relics, as a whole, shows that the station belonged to the period of transition, just when the Stone-Age civilisation commenced to be influenced by the introduction of a few bronze objects.

Notwithstanding that this valuable collection has been in the possession of Dr. Rambotti since 1875, no account of it has yet been published, with the exception of the notice which appeared in my recent work on *The Lake-Dwellings of Europe*. While the proof-sheets of this notice were still in my hands, I happened to visit some Egyptian antiquities exhibited by Dr. Flinders Petrie in London, in the autumn of 1889. Here I saw a corn-sickle constructed on precisely the same principles as the Polada double-handed saw, and to the striking similarity of their construction I drew attention in a foot-note, as follows:—

"While visiting Mr. Flinders Petrie's collection of antiquities from Egypt,

lately exhibited in London, I was much interested in seeing a well-shaped wooden sickle, with a groove in which a flint saw was still cemented in its place. The wooden portion of this unique instrument is shaped like a modern corn-hook, with the exception that the handle turns downwards at a right angle to the cutting plane, and the opposite end runs out into a long sharp



Fig. 2.—Dr. Rambotti holding Flint Saw from Polada.

point. It measures 12½ inches from tip to tip, and 17 inches from the point to the most bulging part of the body. From the same place were various other flint implements, and some semilunar knives or saws, precisely similar to those so common in the Scandinavian archæological area. Mr. Petrie also pointed out some flint objects which were undoubtedly an imitation of implements of copper and bronze with which they were associated. The tombs of Hawara, in which these relics were discovered, are said to be of the Twelfth Dynasty, dating some 2,600 years B.C." (P. 502.)

In the following year, and in the same place, Dr. Petrie exhibited another large assortment of industrial remains, from Kahun in Egypt, among which were two other sickles, almost identical with the one. from Hawara. Subsequently, Mr. F. C. J. Spurrell published in the Archæological Journal (vol. xlix, p. 53) an elaborate article on these Egyptian sickles, entitled "Notes on Early Sickles", in which he directed attention to the Polada implement, as figured by me (Lake-

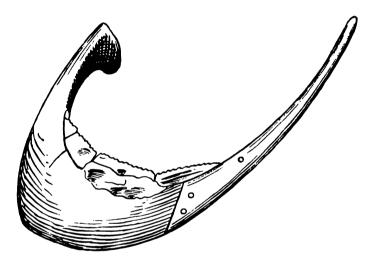


Fig. 3.- Egyptian Sickle from Kahun; 12th Dynasty; Upper side.

(From a photograph by F. C. J. Spurrell, Esq., F.G.S.)

Dwellings of Europe, Fig. 67, No. 12), and argued that it was a sickle and not a saw, as I had asserted. In this paper the author gives photographic illustrations of the two sickles from Kahun, together with an interesting description of the development of the sickle, and of the various forms it had assumed in proto-historic and early historic times. With regard to their structure he thus writes:—

"This sickle [dating from the Twelfth Dynasty], of which a figure is given (Figs. 3 and 4), is of acacia wood, dark and hard; it was a single piece originally, and apparently grown in a forced curve, with a view to the manufacture of the sickle. . . . The groove, which does not exceed half-an-inch in depth, was cut by metal chisels, copper being in general use at the time. The artificial teeth were set in this groove in a cement of clay, black Nile mud mixed with

gum. The teeth are partly buried in this groove, the cement is smeared over the junction of the teeth and the jaw, overlapping the teeth about a quarter-of-an-inch, and leaving about the same distance projecting free. These measures are for the centre of the saw; towards the point the proportions are reduced, at the near end they are increased. The tooth (only one being in situ when the implement was found) is a thin flint flake, notched at the exposed edge."

"The teeth are more or less regularly notched or serrated, occasionally some are found which can scarcely be said to be more than jagged. They vary in length from half-an-inch to four inches, the average being one inch-and-a-half. Some of the serrations are close together, and very finely executed, others are nearly a quarter-of-an-inch apart. The last flake in the



Fig. 4.—Egyptian Sickle from Kahun; 12th Dynasty; Lower side. (From a photograph by F. C. J. Spurrell, Esq., F.G.S.)

angle was always modified in form, and was usually thicker and stronger than the others. Large numbers of these sickle-teeth are found in Egypt, especially when excavations are made in the older agricultural districts. They differ very little in general form from the earliest known date up to Roman times, except that the later ones are more clumsy in shape and trimming. Most of the teeth which are obtained in excavations, as well as those still in the sickles, are very much polished along the edge left free to cut with, and this bright line is usually distinctly marked at its lower edge up to which the cement extended."

From the above descriptive details it will be seen that the Egyptian sickles are differentiated from the Polada saws in the following respects:—

182 Notes on Flint Saws and Sickles.

- (1) The cutting edge in the sickle is curved to correspond with the shape of the body of the wooden casing. In the saw this line is straight.
- (2) The terminal flints in the former shelve into the wood so as to bring the inner side of the gathering point, and of the posterior portion of the implement, into a continued line with the cutting edge. In the latter the cutting edge terminates abruptly at both ends.
- (3) The gathering point of the sickle is in the same plane as the body, whereas the pointed extremity of the saws (between which and the former Mr. Spurrell sees an analogy) is bent sideways at a considerable angle.

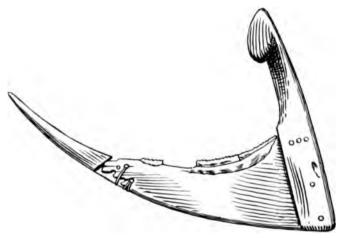


Fig. 5.—Egyptian Sickle from Kahun; 17th Dynasty; Lower side. (From a photograph by F. C. J. Spurrell, Esq., F.G.S.)

The only material point on which I differed from Mr. Spurrell was that of classifying the Polada instrument among the sickles. As this point is of considerable archæological importance I made a polemic reply, in the same Journal (vol. xlix, p. 164), stoutly defending the accuracy of my own description and opinion.

Since the publication of these papers I have not looked further into the merits of this controversy, nor would I again have recurred to it had it not been the receipt, recently, of the photograph which exhibits the true characters of the Polada objects more faithfully than it was possible by a drawing. It seems that the question at issue interested Dr. Rambotti so much that he got these photographs specially taken in defence of his and my opinion. Next to an actual inspec-

tion of the objects a photograph supplies the best evidence in a question of this kind that can be produced; and with its exhibition I leave the matter in the hands of competent critics.

That the art of manufacturing compound implements and weapons by the insertion of flints and casings was not confined to Lombardy, but extended widely among the prehistoric people of Europe, there is some evidence to show. On this point I will first notice a strange-looking object (Fig. 6) found on the site of a lake-dwelling at Vinelz, in Switzerland. This station, which first came under the notice of archæologists in 1881, is the most typical of the period of transition (*Uebergangseit*) which has yet been carefully examined. The relics, generally, are characteristic of the later Stone Age, and among them

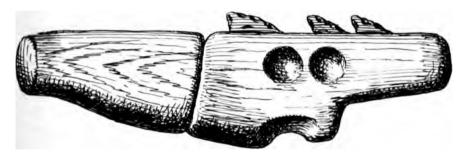


Fig. 6.—Flint Saw from Lake-Dwelling at Vinelz.

are no less than 100 rudely-made objects of copper (but none of bronze or iron), consisting of beads, axes, chisels, knives, etc. Hence this lake-dwelling is frequently referred to by the advocates of a Copper Age in Europe as furnishing irrefragable evidence in support of their theory.

But the special object which now concerns us is a piece of wood, about 9 inches long, which originally contained three worked flints, like conical teeth, inserted in a row along one side of it. These flints were separated from each other by an interval of rather more than half-an-inch, and their tips projected above the wood about three-eighths of an inch. This singular relic is now preserved in the Cantonal Museum at Berne, under the custody of Dr. Von Fellenberg, its discoverer. In 1883, shortly after its discovery, it was figured and described by Dr. Gross in his *Protohelvites* (Fig. 4, p. 15); and in 1888 by Heierli in the ninth report of the *Pfahlbauten* (Plate XVII, Fig. 3, and page 38). Also in *The Lake-Dwellings of Europe* (Fig. 185, No. 17, pp. 34 and 504).

184 Notes on Flint Saws and Sickles.

Dr. Gross thus describes it:

"Les nombreux éclats pointus auxquel nous donnons le nom de flèches n'ont pas tous servi à cet usage; car M. de Fellenberg a découvert tout récemment à Fenil (Vinelz) un curieux instrument formé d'une pièce de bois, recourbée en crochet à l'un des bouts et munie d'un côté de petites excavations dans lesquelles sont fixés, avec de la résine, plusieurs de ces éclats de silex pointus. Pour faciliter le maniement de cet outil, qui probablement était utilisé comme scie, on a ménagé près de la poignée, deux dépressions arrondies pour y placer les doigts."

Mr. Heierli also designates it a hand-saw:

"Eine Handsäge, bestehend aus einem hölzernen Schaft mit einer Rinne, worin in Erdpach 3 Feuersteinspitzen stecken, deren 2 noch feststehen. Zum Einsetzen zweier Finger bei der Handhabung des Geräthes sind auf der Seite desselben 2 Eindümpfungen angebracht."

Mr. Spurrell, however, claims this object as a portion of a sickle analogous to the Egyptian ones; but for my own part I do not see very clearly how it could be used either as a saw or a sickle, as the teeth are so widely set that the mechanical operation of sawing, or of cutting corn, would be almost impossible. It, however, establishes on a wider basis the application of the principle of combining flints in casings for the purpose of making tools or weapons. A similar conclusion may be drawn from another class of objects found in Scandinavia, several of which are to be seen in the Museums of Copenhagen and Stockholm, and elsewhere. They are sometimes described as spearand sometimes as arrow-heads. The one here represented (Fig. 7) is



Fig. 7.-Flint Spear-head in the Stockholm Museum.

after a drawing in Dr. Montelius' guide to the collection of antiquities in the National Museum in Stockholm, where it is described as "a bone arrow-head with a narrow and deep groove along each edge in which thin flint-flakes are fastened with a kind of resin; traces also are visible of the resin with which the head was fastened to the shaft." This object is 5½ inches long and contains five flakes on each side. These flakes have very sharp edges, and the weapon, whether used as an arrow or a spear, must have caused a wound of a fearfully lacerating character on the unfortunate victim. Sir John Evans describes a curious knife in the Berlin Museum, constructed on similar principles (Ancient Stone Implements, p. 264).

Although my previous reply to Mr. Spurrell was necessarily of a controversial character I found occasion to make some general remarks on early saws and sickles, which, being still applicable, I may be permitted to quote:

"The specialisation of the saw as a separate tool from the knife, both of which were originally one and the same, must be dated far back in prehistoric times, for we find saws among the relics of the Reindeer period in France, the Kjökkenmöddings of Denmark, and other remains of a pre-neolithic character. During the neolithic civilisation in Europe the use of saws, mostly made of flint, was general; and implements so widely distributed both in space and time must have undergone certain modifications dependent on the social exigencies or fancies of the various peoples who used them. Hence, like all other stone implements, some forms of saws are recognised by archæologists to be peculiar to certain geographical or archæological districts, as for example the well-known semilunar types of Scandinavia. The abundance of the so-called flint saws during the Stone Age in Europe, contrasted with the rarity of this implement when made of bronze in the succeeding age, has attracted considerable attention. Of bronze saws only some half-a dozen examples have been collected among the remains of the lake-dwellings. This apparent falling off in their numbers I have endeavoured to account for partly by the large number of sharp-cutting instruments which suddenly appeared as a consequence of the knowledge and use of the metals, and were better adapted for many of the purposes to which the saws were formerly put, such as the making of arrow-stems, wooden handles, etc. On the other hand, it is to be observed, that the relative frequency of the sickles is reversed in these two ages. In the Bronze Age, next to the celts or axes, sickles are amongst the most common objects found on the sites of lake-dwellings, as well as among hoards and other sources of antiquities; whereas in the Stone Age there is scarcely any object known that goes under the name of a sickle. But there must have been sickles in the Stone Age as well as in the Bronze Age. The cultivation of corn was not confined to the latter, as we find agricultural implements and even various kinds of grain among the débris of the earliest What, therefore, it may be asked, was the form and neolithic stations. character of the implement which in the Stone Age supplied the function of the bronze sickle? Sir John Evans has offered some suggestions on this problem? In his Ancient Stone Implements he has figured three curved flints (Figs. 268-270), which he is inclined to think 'may not impossibly have supplied the place of sickles or reaping-hooks, whether for cutting grass to serve as provender or bedding, or for removing ears of corn from the straw. The analogy in form between these flint blades and those of the bronze reaping-hooks occasionally found in Britain is striking, when we leave the sockets by which the latter were secured to their handles out of view. These also have usually the outer edge sharp as well as the inner, but for what purpose I cannot say' (p. 320). But with the knowledge now supplied

VOL. I.

by these recent discoveries we may go a step further, and at least surmise that compound sickles like the Egyptian ones might have been in use during the Stone-Age period in Europe. As a bearing on this argument it matters little whether the Polada implements be sickles or saws. They establish the important fact that the method of combining flints by fitting them up in a wooden casing was known and practised by the neolithic people of Lombardy. It is not therefore an improbable hypothesis that some of the so-called flint saws, now and then picked up on the fields, may have been the teeth of sickles lost or worn out and thrown away during the operation of harvesting. That none of these casings have as yet come to light is no doubt a regrettable missing link. When, however, we think of the imperfection of the archæological record, especially as regards the wooden relics of these early ages, owing to the liability of wood to decay, and that, indeed, it is only under exceptional circumstances that any of them have come down to the present time, the absence of such casings for sickles need not cause astonishment. The handles of bronze sickles, notwithstanding that their numbers are known to have been very great, are so extremely rare that only one or two specimens have come to light. Before lacustrine researches revealed the rich materials left by the long-forgotten lake-dwellers where could we point to a practical demonstration of the various methods of hafting the stone and bronze axes which have been collected in thousands all over Europe?" (Archaelogical Journal, vol. xlix, p. 174.)

On the supposition that implements, analogous to the Egyptian sickles and the Polada saws, were common in prehistoric times, it is probable that of the large majority of them nothing would be now extant except the eliminated flints, which of course would fall to be classified in the category of saws. Hence the question now to be investigated resolves itself into a careful study of these so-called saws, with the view of determining from their form, peculiarity of structure, or usage markings, in what capacity they had been formerly used.

In pursuing the investigation on these lines, the first thing is to define accurately the essential characters of a flint saw. In the earlier reports of Stone-Age relics the term is somewhat loosely used to designate knife-flakes accidentally chipped. Again, a worked flint-knife, i.e., one with secondary trimming along its margin, has its cutting edge of necessity uneven, and hence it also is sometimes confounded with the saws. The special characteristic of a saw is an edge with teeth so regularly formed as to indicate that they were intentionally made for the purpose of cutting by means of a to-and-fro motion. An implement so manufactured, whatever the size of the teeth may be, must be regarded as a saw, unless the teeth are proved to have some other special function, such as those on both edges of some of the spear- and arrow-heads in Scandinavia. Nor must we

confound with the saws some flint-flakes, having a few artificially-formed gaps along their edge, which had been used for scraping wood, such as the shaft of an arrow.

According to the above definition saws have been manufactured by the inhabitants of the Reindeer Caves of France, some of which may be seen illustrated on Plate XLI of Reliquiæ Aquitanicæ. One of these, No. 10, from La Madelaine, is thus described: "Part of a narrow flake of white calcedonic flint, worn down on one side as a side-scraper, and dressed as a saw on the other. It retains thirteen notches, and is broken through the fourteenth." It is forty-three millimètres long, six broad, and three deep. Flakes carefully serrated at the edges have also been found among the débris of the Danish Kjökken-möddings, one of which is illustrated by Madsen (Afbildninger, Pl. 1, 15).

Of the numerous examples of saws recorded from the sites of the lake-dwellings of Central Europe, there can be no doubt that some so designated are merely knife-flakes mounted in handles. Others, however, must, with equal certainty, be regarded as true saws. Dr. Gross recognises this source of confusion, and, in his own descriptions of lake-dwelling remains, he carefully distinguishes between the saw and the knife. Thus in *Protohelvites*, Plate V, the following objects are thus described: No. 1, "scie montée dans une poignée de bois"; No. 13, "scie à dents large (rare)"; Nos. 25 and 26, "couteaux avec poignée en bois d'if"; No. 38, "scie en forme d'amande"; No. 39, "grande scie"; and No. 41, "couteau scie".

Similar distinctions are observed by other writers in Keller's various reports of the *Pfahlbauten*. Dr. Lachman, in his description of the antiquities found at Nussdorf (sixth Report), writes thus: "Besonders zierlich gearbeitete Exemplare sind fünf länglich-ovale Sägeplatten, welche eine Länge von 3" bis 4" und eine Breite von 0.75" bis 1" haben (Taf. vi, 14). Ein einziges Stück hat die Gestalt eines fast regelmässigen Rechteckes mit scharfen Ecken, ganz ebenen glatten Flächen und nur einer gezahnten Längenkante" (Taf. vi, 20). The writer then goes on to describe two other flint saws in handles, and portion of a semilunar knife or saw, found at Bodman, similar to those from Scandinavia (Taf. vii, 9, 10, and 32). Further examples of flint saws, still in their original handles, are figured in the seventh Report, Pl. I, 4, Pl. XXI, 4 and 5, and in the eighth Report, Pl. II, 12, and Pl. VII, 20.

Another of the Scandinavian type, from Holstein, is figured in *Horæ Ferales* (Pl. II, Fig. 35); and others found at Schussenried, in the Mondsee, and in other parts of the Danubian basin, are figured

in the Lake-Dwellings of Europe (Fig. 34, No. 20, and Fig. 38, Nos. 2, 3, and 4). Throughout this work will be found numerous illustrations of flint saws, from various stations, among which is one from the Isola Virginia, in Lake Varese (Fig. 48, No. 2), and a remarkable one from Bodman, in a handle supposed to be made of reindeer-horn (Fig. 30, No. 17).

In Musée Préhistorique over a dozen flint saws, with and without handles, culled from various localities in Western Europe, are figured on Pl. XXXV-VI. M. Gabriel de Mortillet names several localities in the valleys of the Seine, Loire, and Rhone, which have yielded saws; and in one place, called l'Epargne (Indre et Loire), he states that there had been a factory for the making of a special type, "scie à coches latérales," said to be peculiar to France (Le Préhistorique, p. 512).

Sir John Evans has engraved three flint saws in his collection procured from the Yorkshire Wolds, which are thus described: "The largest (Fig. 199) has been serrated on both edges, but has had the teeth much broken and worn away on the thinner edge. Fig. 200 is very minutely toothed on both edges, and has a line of brilliant polish on each margin of its flat surface, showing the friction the saw has undergone in use, not improbably in sawing bone or horn. Fig. 201 is more coarsely serrated, and shows less of the characteristic polish which is observed on so large a proportion of these flint saws. The teeth are in many so minute that without careful examination they may be overlooked. Others, however, are coarsely toothed." (Ancient Stone Implements, etc., pp. 265, 266.)

The same careful observer has also directed attention to another example (Fig. 202) having the teeth at one end of the flake. It was found in a barrow at West Cramore, Somerset, associated with numerous flakes and scrapers; and it may be noted that in the same barrow a bronze dagger was found. Another specimen, found in an old pit at Brighthampton, Oxon., has been engraved in the *Proceedings of the Society of Antiquaries* (vol. iv, p. 233).

Canon Greenwell has engraved a flint knife (British Barrows, Fig. 129, p. 285), in regard to which he says: "By far the most beautiful specimen I have yet met with; it is very delicately flaked over the whole of the convex surface, the edges being serrated with the greatest skill and regularity. It is another example of those implements which, when associated with interments after cremation, have been usually found to be themselves unburnt." With regard to the contents of another barrow in the parish of Rudstone he writes as follows: "Amongst the implements must be numbered seventy-nine

saws; seventeen scrapers; three leaf-shaped arrow-points; two pointed tools (probably for boring); several flint articles of uncertain



Fig. 8.—Flint Saw from Glenluce, Scotland.

purpose; a hammer-stone; and a piece of a green-stone axe. Many of the saws are very delicately serrated, some along both edges, and showing by the glaze upon the edge that they had been in use. The number of saws was very surprising, and far exceeded the aggregate of those obtained from all the barrows I have opened; and it is by no means easy to give any reasonable explanation of the phenomenon" (*ibid.*, p. 292). Other localities in England from which flint saws have been recorded are barrows, as well as the surface, near Bridlington (*Archæologia*, vol. xxvii, p. 74); a long chambered barrow at West Kennet, Wilts (*ibid.*, vol. xxxviii, p. 417); the downs, near

Newhaven, Sussex (Ancient Stone Implements, etc., p. 266); Liffs Low, near Biggen (Vestiges of the Antiquities of Derbyshire, p. 43).



Fig. 9.—Flint Saw from Glenluce, Scotland.



Fig. 10.



Fig. 11.

Flint Saws from Culbin Sands, Scotland.

Dr. Joseph Anderson has recently directed my attention to the large number of flint saws in the Scottish National Museum, collected chiefly on the sites of the blown sands at Glenluce, Culbin, and Golspie. The number catalogued up to date is as follows: Glenluce, 100; Culbin, 37; Golspie, 8; other localities, 15: a total of 160.

These implements are usually made of flakes, but sometimes of chips, carefully trimmed to a series of regularly serrated teeth. Some are triangular on section, and only one of the edges is serrated. Others, again, are serrated on both edges. The teeth are in most

instances minute, and made with great care. Along the edge of one specimen from Glenluce—a long, narrow, thickish flake, and serrated



Fig. 12.—Flint Saw from Glenluce, Scotland.

on both edges—Dr. Anderson counted thirty-five teeth in a length of 1\(^3\) inch, and along this edge there was to be seen a narrow band of glistening polish, scarcely deeper than the teeth. This feature has been observed on many of these saws. Five examples (Figs. 8 to 12) of the Scottish saws have been engraved in the Proceedings of the Society of Antiquaries of Scotland (vol. xi, p. 584, and xxv, p. 497).

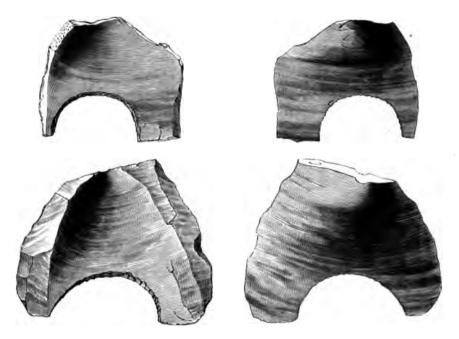
Formerly, somehow, it was a current opinion amongst archæologists that flint saws were not found in Ireland. That this opinion is erroneous is clearly proved by Mr. Knowles, who

writes to me that he possesses numerous examples of genuine saws, some of which he picked up among the débris of kitchen-middens on the sandhills of Ireland. He states that in addition to flakes "so serrated at the edge that a person at once comes to the conclusion that they had been prepared for use as saws", there is another class of implements largely found in Ireland called "hollow scrapers", many of which must undoubtedly be regarded as true saws, as the teeth are regular and well defined. This is the case with two specimens (Figs. 13 and 14) which Mr. Knowles has kindly forwarded to me, both showing a line of glistening glaze near the edge. One of them has a neatly worked edge in the form of a semicircle of almost mathematical precision, and rather less than an inch in diameter.

Reverting now for a moment to the so-called saws recorded as having been found in Egypt, all of which are claimed by Mr. Spurrell as sickle teeth:

"Formerly", he writes, "these teeth were called indiscriminately sauss, and in museums are so labelled now. Passalacqua (Cat. Rais) and Pettigrew (Mummies, Pl. IV), claim such instruments as amongst the implements employed in mummifying. This is altogether a mistake, as the saw or saws they speak of were merely included amongst the small objects belonging to the person buried, and were deposited with the mummy in a parcel containing a palette and other things. A similar collection of miscellaneous objects in a little bag was found by Mr. Petrie in a Kahun dwelling, also including flint flakes and sickle teeth (Petrie, Kahun, p. 13). Sickle teeth are figured by Lepsius as saws (Zeitschrift für Egypt: Sprache, 1870), and by F. Mook (Aegyptens vormetallische Zeit, 1880), and Jukes-Browne (Journal Anthrop. Institute, vol. vii); also by E. Lartet (La Mer morte), and others already mentioned."

This sweeping generalisation Mr. Spurrell applies to the flint saws found by Schliemann at Hissarlik, by Flinders Petrie at Lachish in Syria, and by Canon Greenwell in the British barrows, as well as to those described by Sir John Evans from various parts of England. In support of his opinion he discusses the peculiarities of the structure of sickle teeth, and a special polish, seen on many of them, which he thinks could only have been caused by the friction of ripe straw. Among the sickle teeth, besides the irregularly serrated flakes similar to those actually found in their casings, he includes a number of very



Figs. 13 and 14.—"Hollow Scrapers" from Ireland, showing both surfaces,

differently constructed saws, and accounts for their peculiar forms by some curious speculations. Thus, a flake serrated on both sides he considers a sickle tooth which could be reversed by the reaper when the one edge became blunted. "The teeth", he observes, "fell out in the act of using, as well as wore out by smoothing down. These had to be replaced, nor could the sickle be used with a gap in the row. Sometimes the old teeth were merely reversed in the groove after serration; indeed, in anticipation of such an accident, teeth have been inserted already serrated at both edges." We are thus apparently asked to believe that a flint flake, nearly the whole of which was

192

embedded in hardened cement, could be there and then readily reversed without loss of time.

The following remarks are ingenious, but, before accepting them as an explanation of the phenomena in question, we should require more positive evidence that such a sickle had ever been used:—

"There have been found occasionally in Egypt some very large flint flakes, bearing the distinct signs of employment in sickles, such as careful serration, adaptation at the ends for fitting with others, the characteristic shape of the rearmost one, the brilliant polish, and occasionally the marks of still adherent gummy clay. But the depth at which they must have been inserted in the jaw precludes the supposition that they belonged to the light and elegant types of sickle we have been considering from Kahun. The thickness of the lower part of the flake is not mere clumsy work, but intentional, as shown by the trimming round the edges. It is difficult to believe that a groove could have been cut in the wood exceeding one inch in depth, suitable for the reception of such as these, without making the thickness of the blade too clumsy to be useful. It seems probable that these thick, deep teeth, were actually inserted into the jaws of animals from which the real teeth had been extracted."

Dr. Schliemann figures (*Ilios*, pp. 246, 445, and 583) a number of the saws so abundantly found in all the five prehistoric settlements of Troy. Many of these would be quite suitable for sickle teeth, similar to those from Kahun, and I am not, therefore, in a position to say that they had not been so used. Some are very finely serrated, more so than, it would seem to me, were requisite as sickle teeth. There are, however, among the Hissarlik implements, others which could not have been used as sickle teeth, even with the instrumentality of a natural jaw-bone as a casing. That represented by Fig. 665 is nearly 2 inches broad, and has a cutting edge 4 inches long. It is squared at both ends, and "bears marks of having been fixed in a wooden handle".

Another, with a slightly longer cutting edge, is thus described:—

"No. 1342 is a large silex, with marks on its upper part of its having been cased in a wooden handle. To the many localities enumerated in the preceding pages where similar flint saws are found, I can now also add Egypt; for in Fr. Mook's Aegyptens vormetallische Zeit I find a great many silex saws represented, also one (Pl. XIII, 8) made of jasper, found at Helwan in Lower Egypt, which is nearly of an identical shape with the saw before us. But I must add that in the fifth prehistoric city of Troy I found only two saws of this shape, and not one of any other shape, though the silex saws occur in such vast abundance in the preceding cities, and particularly so in the fourth." (Ilios, p. 583.)

Both the above-described saws would appear to have been carefully trimmed along their cutting edge, and it may be noted that this edge, in both, is not actually straight, but slightly convex—a feature incompatible with its use as a tooth in a concave sickle-casing. Altogether the facts seem to me to be entirely favourable to Schliemann's interpretation of the manner in which the greater number of these serrated flints had been actually used.

I have looked at the polish on some of the Scandinavian semilunar and crescentic flint implements, and I agree with Mr. Spurrell in regarding it as a feasible result of the operation of cutting corn; and I therefore see no objection to his suggestion that they were used as sickles, except the absence of any direct evidence in its favour. But, in regard to the British and Irish flint saws, the sickle-theory entirely breaks down. There are only very few of these flint saws, owing to their irregularity of form, that could possibly be used as sickle teeth; and as to the polish occasionally on them, it is always a narrow band not one-sixteenth of an inch broad, and therefore totally different from that which would be produced by their use as corncutters.

In conclusion, we must not forget that our primary basis of facts rests on the productions of two widely distant archæological areas, which must therefore be treated separately and independently of each other. The discovery of these very interesting Egyptian sickles can, at best, be only used as an hypothetical suggestion of the existence of analogous implements outside the limits of Egyptian civilisation. In support of the theory that such sickles were in use among the prehistoric people of Western Europe, I find, in this rapid review of existing materials, little or no evidence. On the other hand, the compound Polada saws are equally suggestive of a wider application, and we may, with greater probability of success, look out for the remains of similar implements among the debris of prehistoric civilisations, beyond that of the lake-dwellings of Europe.

ROBERT MUNRO, M.D.





Notes on Books.

"THE COINAGE OF THE EUROPEAN CONTINENT," by W. C. HAZLITT (London, Swan Sonnenschein, 1893), being a work professedly written for the ordinary collector, must be judged from that point of view, particularly as it is most improbable that it will be found valuable by any who aspire to a higher position in numismatics.

The book opens with a general Introduction, which, owing partly no doubt to the complexity of the subject, but still more to the style and method adopted, signally fails to give any idea whatever of the nature of the study. Some notion of the confused fine writing and ungrammatical commonplaces to be found in these chapters may be gathered from the following sentence: "The Princes of the house of Medici-merchants and standard-bearers of Florence before they sat upon the throne—are here, and the Dukes of Parma, Modena . . . and Ferrara, almost breathing and speaking on the metallic discs which received the impress of their features centuries ago; and we may take up a silver denier of Robert the Devil of Normandy, or a ducat of Foscari or Faliero, equally fresh as when they were submitted for approval" (p. 5). (The italics, and the reason for using them, are the author's own.) Or, again, from p. 21, where the artists of the Renaissance are contrasted (as if circumstances warranted a comparison) with the British, Gaulish, and Merovingian moneyers. The earlier half of the ninth century is called (p. 17) its "former moiety"; and elsewhere we are told that "the Kings of Spain clang to the title of Kings of the Indies" (p. 39).

The ordinary collector, if he does not care for style, at least requires a conveniently arranged book. But here it is impossible to find in any one place all that the compiler has to say on any particular subject; a fault which is not atoned for by the deficient Index. Nor is there any system in the Catalogues. It is hard to see why the Catalogue of Denominations contains notes on Christiana Religio, Moneta, Münzrecht, Nomine Domini, Sede Vacante, Trouvaille, and other such terms. If these, why not Munte-medaille, Scheidemünze, Tessera, etc.?

The compiler is evidently acquainted with Blanchet's *Nouveau Manuel*, but has not followed that author's admirable example in affixing a mark to the names of those rulers who actually struck coins, or—and this in Mr. Hazlitt is

surprising—in presenting even a slight bibliography. An introduction to a study should above all introduce the student to its literature.

We may take, as a casual test of the work, the coinage of Ragusa. In the Catalogue of Mints the author attributes the copper coins modelled on the classical type to Ragusa in Sicily, rather than to the Dalmatian city. The finding of one such coin in Sardinia seems to be the only reason he chooses to adduce for upsetting the old attribution. But the early trade of the Dalmatian Ragusa was quite sufficient to entitle it to a coinage. Whether that was the case with the Sicilian one, Mr. Hazlitt does not show. The new attribution might seem more probable if other Sicilian cities struck similar coins at the same time. On p. 341 we are promised a short account of the Dalmatian and Ragusan coinage when we come to Venice. The promise is fulfilled on p. 430 in four lines, which state that "the Venetian tenure of Ragusa is very faintly marked in a monetary sense, since the coins of that city are almost exclusively of a democratic type, and of Oriental or Austrian origin". There is hardly a point in this sentence to which exception might not be taken. Finally, the libertina is not to be found in the Catalogue of Denominations, nor does the Index refer to the pages on which we are told that the denominations Vizlin and Perpero were used at Ragusa.

The book is not redeemed by accuracy in smaller points. We have such spellings as Cleves (p. 29), Cléves (p. 71), and Clèves (p. 300); Luxemburgh, Oldenburgh, Augsburgh, and other "burghs" ad nauseam; Jerôme Napoléon (p. 79); S. Gemininus as the patron saint of Modena (p. 132); Luneville, Rugen, Schonau, Yprés, Schutzenthaler, and countless other blunders. The attribution to Majorca of Arta, the city from which the coins of Giovanni II Orsini, Despot of Epirus, were issued, is significant of the way in which the compiler has employed his dictionary of geography.

The illustrations on the whole are well carried out, and promise to be the most useful feature of the book, which may perhaps serve its purpose as a first step by provoking a competent writer to supersede it.

G. F. HILL.

MR. DAVID MACRITCHIE, the author of the pamphlet (for it is little more) entitled "FIANS, FAIRIES, AND PICTS" (London, Kegan Paul, Trench, Trübner & Co., 1893), deserves all the credit of his apparently indomitable persistence. He is never tired of repeating, with slight variations, the arguments he made use of in *The Testimony of Tradition*. His contention is that the traditions current in Scotland, Ireland, and elsewhere concerning the fairies are neither more nor less than the traditions of the intrusive, conquering Celtic race relating to the aborigines. These aborigines Mr. MacRitchie describes as a race of dwarfs, and identifies with the Picts, and with the Finns of Northern Europe.

It seems to be quite in vain to entreat him to take a wider survey, to compare the Celtic traditions with those of other races, to explain how it is

that stories in all respects analogous to those told of the Picts and fairies are told by the Zulus of the spirits of the dead, by the Greeks, ancient and modern, of the Cyclopes and Nereids, and generally by peoples throughout the world of the supernatural beings which are the objects of their superstitions. The grain of truth in the midst of all the chaff of Mr. MacRitchie's theory is that some of the characteristics of the aborigines, their dwelling-places and burial mounds, arms and utensils, have been credited in Celtic tradition to the fairies, after their real origin had been forgotten; but this is a very different thing from the wholesale assertion of the identity of the Picts and the fairies.

That Mr. MacRitchie can do good work for scientific anthropology, if he will only keep his unscientific theory at arm's length, his beautiful monograph on the Ainu of Japan, which is lying before us as we write, abundantly attests. It is, therefore, all the more lamentable that he should give himself up to valueless theories and faulty methods of research.

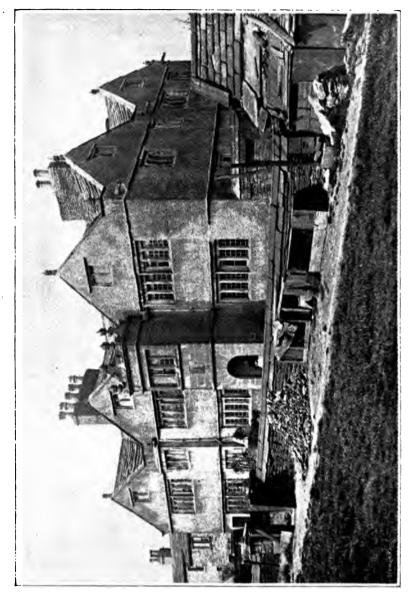
E. SIDNEY HARTLAND.

THE "SPEN VALLEY; PAST AND PRESENT," by FRANK PEEL (Heckmondwike, Senior & Co., 1893), although written chiefly to please persons living in the district, or having associations with it, deserves to circulate amongst a much wider class of readers. The portion of the West Riding of Yorkshire with which this book deals lies north of Dewsbury, and comprises within its limits the rising towns of Cleckheaton, Liversedge, and Heckmondwike. It would not appear at first sight that the environs of manufacturing towns of mushroom growth afforded a particularly promising field for historical research. Yet Mr. Frank Peel has succeeded in throwing the glamour of romance over a landscape now disfigured by unsightly chimney-stalks and buildings blackened with their smoke.

Little is said, possibly because little is known, of the prehistoric inhabitants, and the information relating to the Roman occupation is so meagre as to be dismissed in a page.

"With regard to the Saxons and Danes", the author says, "we have more light. Both these peoples were established here. We find that at the time of the Conquest the land was held chiefly by Saxon thanes, and for more than two centuries afterwards men whose names show their Saxon origin possessed large tracts. To this day, indeed, Saxon names of places, Saxon paternal names, and Saxon manners, prevail amongst us. But the greatest proof of Saxon predominance here is to be found in the mother-tongue of the inhabitants. The common speech of the people, which superficial critics may be disposed to regard as barbarous, is full of the most vigorous Saxon words—words infinitely superior to the Latin synonyms, which in these days of School Boards seem likely to be thrust into unmerited oblivion."

Of Saxon Christianity a monument of surpassing interest exists near Hartshead Church. It is called Walton Cross, and formerly stood on a small piece of waste land by the roadside. At the present time it is enclosed within a field behind a farm-house, but otherwise it is not protected in any



way. The carving has been much mutilated by the stone-throwing of mischievous boys. Is it not high time that public opinion should be brought to bear upon the owner or :his beautiful cross-base to compel him to place it under cover, beyond the reach of further damage?

Lower Hall, Liversedge.

The author is keenly alive to the amount of valuable information which may be deduced from place-names and personal names, more especially when the variations of their forms can be made clear by reference to old deeds. At Liversedge we have the name of "Hustings Knowle", indicating the ancient place of assembly in pre-Norman times; and traces of the open field system are still discernible in the portion of the lands in Liversedge called "The Strips". When *Domesday Book* was compiled in 1086, about three-quarters of the whole area of the township of Liversedge was waste or forest land. The existence of large tracts of woodland, which were gradually "royded", or cleared, and converted into arable or pasture land, is unmistakably shown by such field-names as Hurst-bank, Hullet Hurst, Timber Close, and Oldroyd, Ryeroyd, Wheatroyd, etc.

The Spen Valley is well illustrated. The difference between the old order and the new is exemplified in the plates of Lower Hall, Liversedge, and Cleckheaton Town Hall.

"How to Decipher and Study Old Documents," by E. E. Thoyts (London: Elliot Stock), is a little book of 143 pages, and, according to its sub-title, is intended as "a guide to the reading of ancient manuscripts". Whether it will be of much use to anyone just entering upon documentary researches is rather doubtful, though a good book of the kind is a desideratum. There is in Miss E. E. Thoyt's little work too much padding and too few hints as to the actual difficulties met with in deciphering ancient documents. opening chapter, entitled "Hints to Beginners", contains no "hints"; it is no more than a pleasantly-written dissertation upon handwriting in various countries and at different periods. The second chapter is upon "Character in Handwriting", and is made up of remarks, of which the following is a sample: "Truth and straightforwardness give even lines running across the page, and regular distances from one word to another. Tact is very essential; this quality requires often slight deceptions to be allowed or practised, white lies, or delusive silence; hence an unevenness in the writing is observed. It is a deviation, although slight, from the path of truth, and here and there the letters rise or fall below the lines. Untruthfulness gives greater unevenness still; but do not rush to conclusions on this point, for an unformed handwriting shows this peculiarity very often, being merely due, not to evil qualities, but to an unsteady hand employed in work to which it is unused." All of which may or may not be very true—we are going to adopt the author's advice against rushing to conclusions on the point—but we should like to have the young beginner's opinion when struggling with his first "hæc est finalis concordia". By-the-bye, Miss Thoyts gives an example of a Fine, which has been taken without acknowledgment from Mr. Walter Rye's Records and Record Searching.

Had the authoress stuck to her text, and illustrated it by a few good facsimiles, printed with the contractions extended, and with translations, the tyros whom she is desirous of helping would have had reason to bless her name. As it is they may be attracted by the title into purchasing her book, but they will be little the better equipped for deciphering old documents after its perusal. The few illustrations are very badly done, and the documents have been reproduced upon so small a scale, that their very appearance will repel many a beginner from a closer acquaintance with the originals.

EDWARD OWEN.

"Collectanea Cantiana," by George Payne, F.S.A. (London, Mitchell and Hughes, 1893), contains in a handy form the result of the author's archæological researches in the neighbourhood of Sittingbourne and other parts of Kent. A good deal of the information has already been published elsewhere, but without those connecting links which long experience, thought, and careful comparison have supplied. In the Preface Mr. Payne expresses a hope that "in the present work many of the imperfections in my scattered papers have been removed, and that the amplifications will render the district of which it treats more intelligible and useful to the student".

The book is conveniently divided into chapters, dealing successively with the pre-Roman, Roman, and Anglo-Saxon periods; and concludes with very interesting sections relating to the author's experiences whilst surveying the old roads of Kent and the northern outskirts of the Forest of Andred.

The remains of the pre-Roman period encountered by Mr. Payne seem to be very scanty indeed, and he therefore argues, with some show of reason, that "the bulk of the Celtic population must have dwelt further inland, near the great woody fastnesses of the eastern, southern, and western divisions of the county, and along the northern confines of the Weald of Kent".

In contrast to the small number of prehistoric antiquities found in Kent, the Romans have left behind them abundant evidence of their occupation of the county, chiefly in the shape of sepulchral deposits on the line of, or near to, the great military road from London to Dover. Amongst the most important finds are those made at Milton and at Bayford, a field called Bexhill near the former place being celebrated for having yielded more Roman leaden coffins than any other cemetery in England or elsewhere. A very beautiful leaden coffin-lid from this locality, ornamented with medallions of Medusa's head, lions, vases, etc., is illustrated on p. 26. The interment disclosed during the course of excavations for brick earth and chalk, in a field near Bayford, in March 1877, proved to be unusually rich in objects of ancient art, amongst which were several beautiful glass vessels, and a remarkable bronze lamp-stand with a crescent-shaped handle.

Mr. Payne discloses his pardonable weakness for the good things of this life by the sympathetic remarks he makes on p. 17 anent the choice bivalves known as "Milton Natives", and on one or two of his archæological expeditions he and his friends appear to have had what the Americans call "a high old time", as on the ever memorable occasion thus graphically described:—

"Besides the above-named gentleman (Mr. George Dowker, F.G.S.), our party on this enjoyable day (21st July 1882) included Mrs. Payne, Miss Claypole, and Mr. Roach Smith. Luncheon was served at the mouth of the Otterham Creek, upon the greensward, as the tide was rising, and afterwards our distinguished friend entertained the ladies with anecdotes of past experiences, and sang to them from one of Planché's extravaganzas, while Mr. Dowker and the writer prosecuted further research." The happy mingling of conviviality



Roman glass bottle found at Bayford, Kent.

and science on the Medway Marshes on the 21st July 1882 has been considered worthy of being rendered immortal by a plate, in which the remnants

^{1 &}quot;And told, to make the time pass by, Droll legends of his infancy."
(The Bab Ballads.)

of the feast form the most conspicuous object in the foreground, whilst Messrs. Dowker and Payne are to be seen in the far distance, like giants refreshed, "prosecuting further research". The only puzzle is to find "our distinguished friend entertaining the ladies".

We have devoted so much space to Mr. Payne the gourmet, that we have but little space now left for Mr. Payne the archæologist, and so we must refer the reader to the book itself for any further information he may require.

The Collectanea Cantiana has one merit, which covers a multitude of sins, namely, its convenient size; but there are one or two points in the book that are capable of improvement: (1) the lists of antiquities might very well have been printed in smaller type; and (2) the map showing the roads could with advantage have been made larger, by dividing it into sections. With these exceptions we have nothing but praise for Mr. Payne's instructing and entertaining little volume.

"ANTIQUE TERRA-COTTA LAMPS," by WILLIAM CUDWORTH (London, Chas. J. Clark, 1893), is a tastefully got up brochure containing a dissertation on

ancient terra-cotta lamps generally, with special reference to the author's own collection, which is now on view at the Bradford Art Museum. Cudworth's lamps have been chiefly acquired from the Cesnola and Sandwith collections, and they were derived from tombs excavated in the buried cities of Salamis, Idalium, Kitium, etc., in the Island of Cyprus. specimens are illustrated of Greek, Roman, and Etruscan lamps, and the author's remarks form an admirable introduction to a subject that well deserves even a more elaborate monograph than the present one. Let us hope that Mr. Cudworth will receive sufficient encouragement from the sale of this work to induce him to enlarge



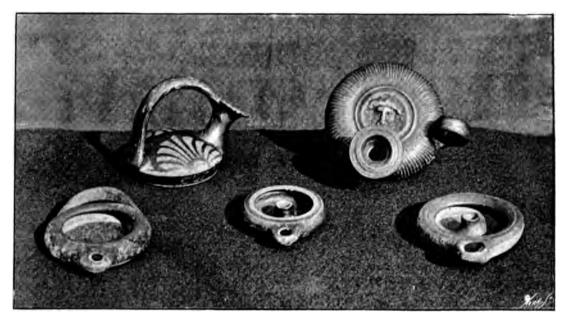
the scope of his undertaking at no Terra-cotta Lamp in Mr. Cudworth's collection. distant period.

Amongst the many facts to be learnt from the study of antique lamps, perhaps none is more striking than the lack of invention exhibited in improving its lighting capacity over a very long period. A propos of this, Mr. Cudworth remarks:—"Antique lamps, however, are by no means so varied in shape as the subjects depicted upon them. Indeed, it is remarkable how little advance is observable in the shapes of terra-cotta lamps, and in

VOL. I.

their adaptability for domestic use, during the Egyptian, Greek, and Roman periods. In my own collection, embracing a period of nearly a thousand years, little variation will be observable in the form of the lamp or its illuminating adaptability. This slow rate of progress prevailed until the introduction, during the Roman epoch, of bronze lamps for suspension in the household or temple, which were more elaborate in form."

The most primitive kind of lamp consists of a shallow open cup, filled with oil, and having a wick of pith. This was improved upon in the course of time, first by providing a spout for the wick to lie in, and subsequently by covering in the cup and providing it with a handle, so that it could be carried



Greco-Etruscan Lamps in Mr. Cudworth's collection.

about without the oil spilling. The ordinary terra-cotta lamp of classical antiquity never advanced beyond this stage, so that most of the specimens in Mr. Cudworth's collection are interesting more on account of the artistic taste lavished on their decoration, rather than for any ingenuity they display as appliances for lighting purposes. The dripping of the oil from the wick must have been as great a source of annoyance to the Roman matron as the dripping of candle-grease is to the English housewife, yet no contrivance was hit upon for obviating this defect until metal lamps came into common use.

Our modern lamps err in the opposite direction, the multiplicity and perfection of the contrivances which make them admirable as illuminating machines being beyond question, whilst the art they exhibit is generally beneath contempt. As an instance of the difference between the ancient and modern in this respect, compare the beautiful Greco-Etruscan lamp-feeder in Mr. Cudworth's collection with the oil-can of to-day.

"SCANDINAVIAN OLD LORE."—1. The Calmar Union Document of 1397; 2. The Rök Stone in Sweden; 3. The Fonnaas Brooch in Norway; 4. The Swedish Etymological Dictionary.

A new volume of the *Transactions* of the Swedish Academy of Antiquities has just been issued. Among other articles, it contains papers on subjects 1 to 3, to which I direct attention.

As to the Calmar Union Document, Olof Simon Rydberg prints the original text, with a facsimile specimen of the writing and the seals. He discusses the whole question with great sagacity, and shows that it never was carried out, chiefly from the secret opposition of the Norwegian magnates, who declared that the Crown of Norway was *elective*, as represented by St. Olaf. The later and garbled copy published by the Danish King Erik in 1425 and 1435 only led to the reaction in Sweden, and its final freedom from Denmark under Gustavus Vasa.

The Swedish Rök Stone (Old N. Runic Monuments, folio, vol. iii, p. 41; Quarto Handbook, p. 32). In the just published volume of the same Transactions there is a long paper (pp. 1-79) on this monolith, with its near 780 Runes, the largest runic stone-book yet found, whose date is about the ninth century, by the learned Prof. Sophus Bugge of Christiania. In the same volume is another paper on this stone by Prof. Viktor Rydberg, filling forty-six pages.

The Fonnaas Brooch, Norway (Old N. Runic Mon., folio, p. 101, vol. iii; Quarto Handbook, p. 67). The same tome contains a long essay (pp. 79-110) by the learned Prof. Sophus Bugge of Christiania on this silver fibula, the largest found in Norway, with a repetition of the engraving from a duplicate plate given by me to the Christiania Museum. In this work Prof. Bugge abandons his former verdict, that the Runes were meaningless (strong contractions), and now gives a reading and translation.

I conclude with announcing the welcome appearance of a second part of the *Etymological Swedish Dictionary*, by Docent Fredk. Tamm of Upsala. It runs from Birling to Fal. May Part 3 appear much quicker than Part 2! It is an excellent work.

George Stephens.

MR. HENRY GRAY, of Leicester Square, announces the publication of "VIEWS OF THE OLD HALLS OF LANCASHIRE AND CHESHIRE", twenty-eight copperplate engravings, drawn and mostly etched by the late N. G. Philips between 1822 and 1824. The descriptive letterpress is contributed by local writers.



Notes on Archæology and Kindred Subjects.

THE PAINTED PAVEMENTS AT TELL EL AMARNA.

(See Coloured Frontispiece.)

The use of mosaic floors is familiar enough in classical and modern times, but painted floors have probably never been attempted by any people but the barefooted Egyptians. In the palace of King Akhenaten, built about 1400 B.C., this decoration was usual, and in my excavations I discovered two large halls covered with such work. The larger and more perfect floor was nearly 60 by 20 ft., and most of it was in good condition still, notwithstanding the destruction of the palace, and the thin coat of only a foot or two of earth which covered it. Some of the best portions of it I copied full size in colour, and the accompanying Plate shows two of the group of calves and plants. These coloured copies will be published, with Plates of other remains of the palace, etc., and an account of the antiquities, shortly after Christmas.

The striking feature of the work at Tell el Amarna is its peculiar naturalistic style, differing in that from any other Egyptian art. It belonged to a new ideal which was vigorously carried out by King Akhenaten, but which entirely perished after his death. The ability to seize instantaneous action, and to render it from memory, was here developed far further than had ever been done before; in fact, this artist may be considered the first man to express rapid motion. The destruction of nearly all the work of this new style renders these pavements of unique value, and they are now guarded by a permanent building, and can be seen by any travellers visiting Tell el Amarna, which is a little below Asynt.

WM. FLINDERS PETRIE.

ROMAN ALTAR AT LANCHESTER.

A RECENT discovery has thrown some light on the Lanchester altar noticed in the last number of The Archeologist (p. 121). It appears that the vexillatio Sueborum, which erected the altar, was probably levied in a civitas Sueborum which existed near Heidelberg, inside the boundaries of the Roman Empire, during the second and third centuries. These Suebes probably formed a cavalry troop; and are therefore distinct from the infantry cohort mentioned by Dr. Hooppell. The latter, indeed, is almost certainly a cohort of Lingones,

and so doubly different from the Suebes. We need, I think, have no hesitation in now deciding that the syllable Lon, which is used to describe the Suebes, is an abbreviation of the Roman name of Lanchester. Whether that name was Longovicium, or some other name beginning with Lon, I do not know.

F. HAVERFIELD.

Oxford, 15th Oct.

A WEDDING DANCE-MASK FROM CO. MAYO.

In Folk-Lore for March 1893 a wedding dance-mask was described by



Wedding Dance-Mask from Co. Mayo.

Prof. A. C. Haddon, who has since forwarded us a photograph or the object here reproduced. The mask, which is entirely made of straw, is of conical shape, and is surmounted by a sort of finial formed of three plaited rings. The cross-section is oval, and the mask has a slight cant or rake. The following account of the use of the mask is taken from *Folk-Lore* (vol. iv, p. 123):—

"Whenever a wedding takes place, gangs of men and boys appear on the

scene, dressed up in women's clothes and with straw masks completely covering their heads, in order to dance at the wedding. A gang consists of twelve men; the captain of the gang asks the bride to dance with him. It is thought to bring bad luck if anyone recognises the 'straw-boys', as they are called."

THE FORDOUN OGAM INSCRIPTION.

THE following account of a further examination of the supposed Ogam inscription at Fordoun, discovered by Mr. Alexander Hutcheson, has been communicated to the Editor by Lord Southesk; but in giving permission for its publication his lordship wishes it to be made clear that he does not express doubt of the Fordoun Ogam in the sense of strongly disbelieving in it, and only wishes to record a verdict of "not proven", pending renewed examination:—

"On the 22nd of September I visited Fordoun with Prof. Ramsay, in order to inspect the stone in the (so-called) Chapel of St. Palladius, on which an Ogam inscription was reported to exist (see letter in The ILLUSTRATED ARCHÆO-LOGIST, No. 2, p. 124), as well as the Romanesque inscription on the face referred to in the "Report on the Sculptured Stones" in the Proceedings of the Society of Antiquaries of Scotland. Through the kindness of the Rev. Mr. Menzies the stone had been placed in a good light near the door of the chapel, and Prof. Ramsay and I examined it with the greatest care, comparing the original inscription with the photographs. As regards the Ogams, the conclusion arrived at by Prof. Ramsay (in which I fully concurred) is that their existence is doubtful, at present neither to be affirmed nor denied. Markings greatly resembling Ogam groups most certainly exist, but there are several considerations which prevent frank acceptance of them as significant characters. Chief among these, to my mind, is the absence of a definite stem-line. The supposed Fordoun Ogams are not distinctly isolated, and this leads to another consideration that militates against their acceptance. I refer to the remains of a diagonally-braided or interlaced decoration, which seems to have occupied the whole length of the edge of the stone. It seems to me that in many, if not all, of the supposed Ogam scores, the directions of the lines suggest that they are merely portions of the diagonal ornament. A few groups near the centre of the edge are, however, more vertical in character, and strongly resemble Ogams. I cannot find clear warrant for the details in Mr. Hutcheson's diagram, and, even accepting them, no probable legend results."

SOUTHESK.

THE EARLY CROSSES OF GLAMORGANSHIRE.1

THE Committee of the Cardiff Museum hope shortly to extend their collections in the direction of Celtic antiquities, by the acquisition of casts from Celtic art in coins, metal-work, and sculpture; and are now preparing to make

¹ We are indebted to the Cardiff Naturalists' Society for the loan of the blocks of these crosses.



The Cross of Houelt, son of Res, at Llantwit Major. (From a photograph by T. Mansel Franklen, Esq.)

moulds from the highly interesting pre-Norman crosses existing in Glamorganshire, at Margam and Llantwit Major, more especially. The scheme meets with favour among those who possess the monuments. The casting will be



The Great Wheel Cross of Conbelin at Margam. (From a photograph by T. Mansel Franklen, Esq.)

commenced with the fine group at Margam Abbey, where, by the care of Miss Talbot, all these priceless works have been arranged within the church.

Т. Н. Тномаз.



THE

Illustrated Archæologist.

MARCH, 1894.

Prehistoric Man in Jersey.



OME years ago, a friend of mine wrote to inform me that he had found a cave in Jersey which had not been sea-washed, as it was very high above the tidemark. I at once replied, asking if the cave possessed an earthy floor, and if so, whether any bits of flint could be seen in it. This letter resulted in another visit to the cave, and a further communica-

tion to the effect that there was a floor, and it did contain bits of flint "like the enclosed". The bit referred to was a neatly-trimmed neolithic flint flake, and I now propose to describe the investigation of this cave and its contents as made by us very soon after the above discovery took place.

Before, however, doing so it would be as well to glance briefly at the geology and physical features of the Island of Jersey; for it is a rare thing to find implementiferous caves in syenite, such as this one is, for they almost invariably occur in limestone.

Geologically speaking, Jersey is composed of syenites, diorites, basalts, aplites, rhyolites, and such-like rocks, with some highly-tilted clay slates and shales, often very crystalline, running across the middle of the island, south to north. Near St. Helier's the shore is low and shelving towards St. Clement's, the whole coast-line being a mass of low hummocky diorites, with here and there large bosses of hard basalt, such as occur at Elizabeth Castle, the Fort, and what used to

VOL. I. Q

be called Gallows Hill. Following the coast right away to St. Martin's, and thence round to Bouley Bay, some very remarkable spherulitic rhyolites are to be seen, and the cliffs are bold and rugged, continuing so all along the north coast to Plemont, but at St. John's we meet the syenite and aplite. It is in the Plemont syenites that our cave occurs.

Then away round to the west coast we get the great sandy stretch of St. Ouen's Bay, flanked by precipitous rocks, which are wild and

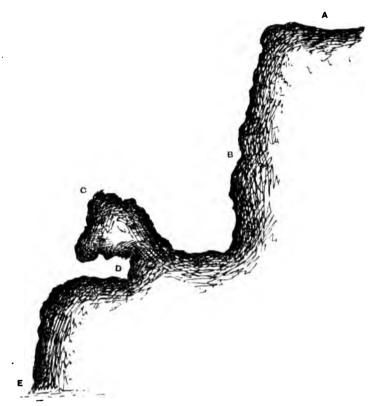


Fig. 1.—Vertical Section of Coast-line showing position of Cave:—A. Land Level.
B. Syenite Cliff. C. Promontory. D. The Cave. E. Sea Level.

grand at the Corbiere, and thence round to St. Aubin's the rocky coast is very bold and rugged.

From this very brief reference to the geology of the island it will be clearly seen that flint is about the last thing one might expect to find in Jersey, and yet worked flints of neolithic age are exposed wherever the ground is turned up for cultivation. Besides chipped flint, prehistoric man has left traces of his occupation of the locality in the shape of polished celts of diorite and greenstone, many fine examples of which have been found, as well as other implements and weapons. Cromlechs and mounds also occur in the island, but it is not our intention to describe these.

We will now return to our cave. The high-rugged cliffs near Plemont and Greve-de-Lecq are pierced with ravines, arches, and seawashed caverns, and in one part a promontory stands out from the coast-line. In the very face of this point, and high above the sea, is a cave facing the rocks, out at sea, known as the Paternosters. Access

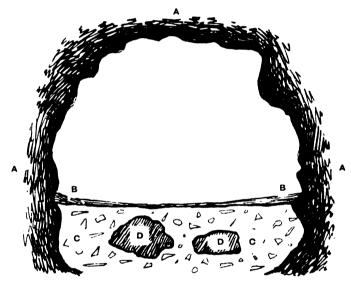


Fig. 2.—Transverse Section of Middle of Cave:—A. Walls and Roof of Cave. B. Sand forming the Cave-floor. C. Whitish Felspathic Earth with worked Flints.

D. Syenite Boulders embedded in Cave-earth.

to this cave is only obtainable by an exceedingly dangerous ledge—it cannot be called a path—terminating in a platform at the entrance to the cave. Doubtless, in prehistoric times, when this cave, like hosts of others, was the abode of neolithic—or shall we say "cave"?—man, and when Jersey, with the rest of the Channel Islands and England, was part of the continent of Europe, this cave was much larger than it is now, for there is abundant evidence that the syenite is gradually crumbling away. This can be well seen in caverns of the Channel Islands, especially in the case of those that are sea-washed.

There are many intrusive veins of trap in the syenite, often subject

212 Prehistoric Man in Jersey.

to decomposition. This disintegrates the whole mass, and tends to loosen portions of the rock; then, when the sea gets access, these loose boulders actually assist in enlarging the aperture. The creux and blow-holes so frequent in the Channel Islands were also formed by the unequal wear of the different volcanic rocks. Although our cave is now high above water-level, it was doubtless a sea-made cave before it was taken advantage of by Stone-Age man at its present elevation. Nor would this in any way interfere with the theory that Jersey was not an island during the early neolithic or "cave" period, for the phases of land elevation and depression, as we know, alternated at different epochs. It is necessary to refer to this origin of caverns in such rocks as syenite, for, as we know, the formation of limestone caves

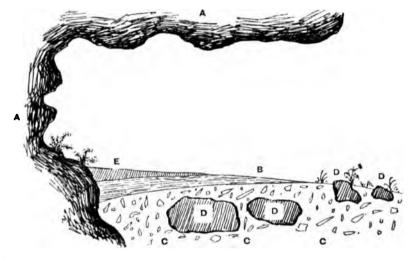


Fig. 3.—Longitudinal Section of Jersey Cave:—A. Roof and Back of Cave. B. Sand forming Surface of Floor. C. Whitish Cave-earth, with worked Flints. D. Boulders embedded in Cave-earth. E. Peaty Carbonaceous Earth, comparatively recent.

is very different. As already stated, the cave is in the very face of a small but bold and rugged promontory, of which there are several on this part of the coast (Fig. 1). The height of the cave-floor above the present mean sea-level is about 60 ft., and the apex of this little cape, which is in reality the roof-mass of the cave, is about 40 ft. This rocky headland dips suddenly down towards the actual coast-line, and then as abruptly rises a good 130 ft. to the plateau above. The view of the coast from the narrow ledge by which the cave is approached is indescribably grand, being torn up into thousands of jagged chasms, ledges, pinnacles, and promontories.

Small cascades from above splashed down on to the rocks below, and wherever soil could lodge rare plants and ferns grew, perfectly safe from the collector's grasp.

As regards the measurements of the cave itself, these can only be given approximately, and are of no very great importance, seeing that the present hollow is only the remnant of what was in all probability one of much larger extent; in fact, it is very possible that the present mouth may have been the middle of the original "freehold residence", for not only was there a platform of partially denuded cave-floor outside the entrance, but there was evidence of this material in the crevices of the rocky débris, which formed a sort of talus down to the sea-level. There was also a mass of syenite of about a ton resting

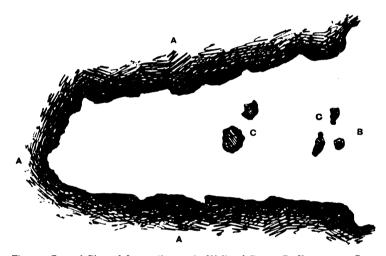


Fig. 4.—Ground Plan of Jersey Cave:—A. Walls of Cave. B. Entrance to Cave. C. Boulders in Floor.

upon this platform, which had evidently fallen from above. The present length of the cave from the commencement of the roof to its furthest corner is as near as possible 30 ft., whilst its width at the entrance is 12 ft., gradually narrowing till it is reduced to 6 ft. at the end, but has a little bay at the end 3 ft. in width. The height, also, at the entrance is about 14 ft., but the roof is irregular, having hollows here and there, so that in some places the height may be only 10 ft., but in others perhaps 15 or 16 ft. (Figs. 2 and 3). At the extreme end was a sort of rude shelf, or natural ledge, which may have been a useful piece of furniture at one time, and on which we found growing some fine specimens of a fern, Asplenium marinum.

214 Prehistoric Man in Jersey.

Above this ledge was a hole in the roof, which we, unfortunately could not probe, as we had no poles or ladder, and a light held aloft revealed no end to it. It may be, and probably is, one of the little, decomposed intrusive veins penetrating the syenite rock. Although so comparatively exposed, the cave was a remarkably dry one, and no doubt this was a special advantage to the cave-men who lived in it.

We will now consider the "floor" of the Jersey cave (Fig. 4), and the flints we found in it. On entering the cave we walked upon what appeared to be a well-puddled bed of clay, which proved to be of a very tenacious character, and was possibly formed by the decomposition of the feldspar, either of the syenite or of some intrusive vein in the syenite. Towards the sides and end of the floor the clay was covered by a thin bed of sand, only a few inches thick at the best. The whitish clay, however, varied in thickness from 18 in. to close upon 4 ft., and it was in this stuff that the worked flints were found.

Buried, however, in this cave-floor were the boulders figured in the cut. Those near the entrance were exposed by reason of the denudation of their covering of clay-earth; those, however, inside were still covered; and one of them in particular, a big, heavy mass of what seemed like a very compact hard sandstone, bore unmistakably upon its flattened surface the bruised and hammered marks it received when it was used as a table by the prehistoric inhabitants of the

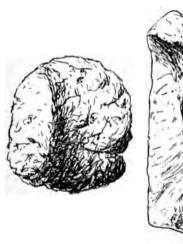


Fig. 5.—Iron Pyrites and Flint from Ash in Cave-floor.

Near the base of the principal boulder was a layer of very dark-coloured carbonaceous matter, the remains of the last fire used in this ancient dwelling-place. dark material we found some exceedingly interesting objects. They consisted of several calcined shells of the common limpet, Patella vulgata, some fragmentary remains of bone, and a few molar teeth of a cervine animal. So fragile were these fragments, that they fell to pieces on exposure.

The most interesting find, however, in the ash was a calcined nodule of iron pyrites, which had probably been used with a flint flake for making the necessary spark to kindle this very ancient fire

(Fig. 5). This carries the flint and steel back to a very remote

period, and shows what a proud antiquity the tinder-box, or its contents, is able to boast of. Reposing near this boulder "work-table", but not in the fire-ash, were two or three water-worn pebbles of hard silicified sandstone, very much like the boulder itself. These pebbles were bruised at one end, and had evidently been used for hammering, crushing, or breaking some articles of food. Such "hammer-stones" were very abundant in neolithic times.

The flints, which were distributed over and through the whole of the whitish claylike cave-earth, were so numerous that we counted over a thousand, every one of which bore, more or less, abundant traces of careful chipping or flaking.

The better or finished flints may be classified as follows: knives, scrapers, drills, piercers, spear-heads, arrow-heads, small wedges or bone-splitters, small celts or axes (adzes), and, I venture to suggest, flint fishing-hooks.



Fig. 6.--Flake-knife of Flint.

These implements, of which a few of the most representative forms



Fig. 7.—Short Curved Knife, showing probable method of hafting.



Fig. 8.—Lunar Scraper of Scandinavian type.

are figured herewith, cannot be said to belong to a highly finished type; indeed, from the enormous number of flakes, and chippings

associated with them, in this cave-floor, it is highly probable that the spot was a neolithic "workshop".



Fig. 9. Flint Piercer or "Awl".

As regards the knives, there were many of the simple flake type (Fig. 6); but a few marked examples of the curved form (Fig. 7), which is remarkably like the leather-cutter's knife of the present day. The scrapers were not of the usual type—indeed, the two finest specimens found resembled the beautiful curved or lunar side-scraper of Scandinavian type (Fig. 8). There is nothing of importance in the drills or piercers (Fig. 9) except that they are of the usual form, and, in some in-

stances, were perfect counterparts of others from Yorkshire in the writer's collection.

The spear-heads (Fig. 10) and arrow-heads (Fig. 11) were, as a rule, not carefully-worked examples, and in no case barbed. They, however, would form useful weapons when mounted, as in the cut (Fig. 12). The flints of the "celt" form were flaked roughly, and were in all cases small, and probably used more as chisels than axes. There were, however, numerous flints trimmed rather squarely, having a cutting edge

on one side and

a thick back.

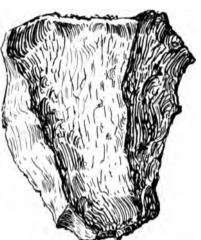


Fig. 10.—Flint Spear-head.

Fig. 11.—Flint Arrow-

These would make useful wedges for splitting bones or pieces of wood, and may have been used for this purpose (Fig. 13).

There were also a large number of flakes that seemed to possess features in common which would enable them to be so bound to a wood or bone shank as to make a very respectable fish-hook. Fig. 14 illustrates one of these restored, the lashing and the application of the hook to the

shank being copied from a similar hook of shell from an island of the South Pacific. In restoring these specimens no gum or cement of any kind was used—only fibre—and it was quite easy to lift a twenty-

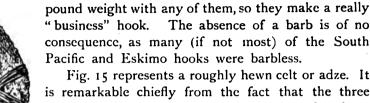
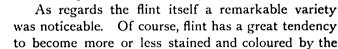
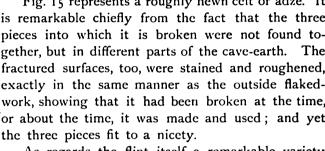


Fig. 15 represents a roughly hewn celt or adze. It is remarkable chiefly from the fact that the three pieces into which it is broken were not found together, but in different parts of the cave-earth. The fractured surfaces, too, were stained and roughened, exactly in the same manner as the outside flakedwork, showing that it had been broken at the time, or about the time, it was made and used; and vet the three pieces fit to a nicety.





head (restored). action of the materials in which it is embedded, hence the yellow of river gravel flints, the white crust of chalk flints, and the green glauconite stained layer of flints found at the base of the Tertiary rocks. The majority of the flints and implements of the Jersey cave were stained a dull grey, due no doubt to the action of the similarly tinted cave-earth, but there were many others that had in some cases resisted the action; others, again, that were strongly stained, probably

Of the dull grey or whitish flints, many were banded, and some

showed an approach to chalcedony. Some were as black as on the day they were taken from their chalk bed; others, again, were of a yellowish tint, and may have been river gravel flints, whilst a few were of the interesting forameniferous chert found in the Oolitic formation, and may have originally come from Portland, but how is a matter for conjecture. There was one piece of a very dark rich colour, a jasper; I have seen nothing quite like it before from anywhere near Britain.

before being brought to the cave.

Fig. 12.—Arrow-



Fig. 13.-Flint Wedge or Splitter.

We may, I venture to think, conclude that the Jersey cave was inhabited by a branch of the great neolithic family—a cave-dwelling race—and that this was a workshop, as is certainly suggested by the large number of waste flakes found, all of which, however, bear the bulb of percussion.

218

It is also more than possible that Jersey was, at the time of the cave being inhabited, joined to France, and perhaps France to England, which may explain the presence of chert from Portland. But the cave seems to have been near the sea-coast, as we may infer from the finding of the charred shells of limpets, which may have been an article of food,

> though the cave-dwellers went for higher game, as we see in the molar teeth of the cervine animal.

Fire, too, was being made at this



possible use as a Fish-hook.



Fig. 15.--Flint Celt broken into three pieces, probably at time of use.

period by flint and pyrites, much in the Fig. 14.—Flint Point, restored to show same way as by the "Barrow" people of Yorkshire.

A total absence of anything very highly finished, or of any objects used as ornaments, seems to point to a low state of social development, caused probably by a keen struggle for existence. Though my notes were taken some time since, I wish here to acknowledge the kind assistance I received at the time from Mr. J. Sinel of Jersey, whose additional notes on this subject are before me as I write this.

EDWARD LOVETT.

Notes on the Corporation Plate and Infignia of Wiltshire.



F late years a good deal of attention has been called to the subject of ancient Church plate, and many works dealing with the ecclesiastical plate of several counties have appeared. As yet, however, very little has been done towards making known the treasures of secular plate and insignia belonging to the different corporations of the Kingdom, and Mr. St. John

Hope's large work on the subject, now approaching completion, will doubtless thoroughly fill up the gap; but meanwhile the unrivalled display of municipal insignia, and more especially of maces, at the Mansion House, during the last meeting of the Archæological Institute in London, must have come as a surprise to many whose privilege it was to see it. This grand show, of something like 200 maces, arranged in chronological order, gave the best of all possible object-lessons in the gradual evolution of the civic mace, from the form of the flanged war mace of the fifteenth century to the large bowl-shaped and crowned heads of the maces of the present day. This gradual evolution and change of form has been well described by Chancellor Fergusson, who has pointed out that at least as early as the fourteenth century, both in France and England, the mace was the special weapon of the King's sergeants-at-arms, who formed his peculiar bodyguard, and that it became usual, as a mark of special royal favour, to grant to mayors and others, to whom the royal authority was delegated, the right to have sergeants-at-arms, or sergeants-at-mace—servientes ad clavas. As the mace was the symbol of authority, it became necessary to find a place upon it on which to engrave or emboss the royal arms. The most convenient place for this was the butt end of the weapon, which was therefore enlarged for this purpose, until the butt became the most important The weapon was turned upside down, and the projecting flanges of the head of the original war mace remained for a time as rudimentary appendages on the handle of the civic emblem, then gradually died away into scrolls, and finally disappeared altogether.

Wiltshire, although only possessing seventeen maces in all, is fortunate in having among them examples of several of the stages of this evolution. The earliest are the pair at

Wootton Bassett, which, though dated 1603, are of the type of still earlier examples, and show the flanges at the butt end in unusual perfection. The heads

are semi-globular, with a cresting of fleursde-lys, and the royal arms of the Stuarts engraved on the top.

Next in date is the smaller silver-gilt mace at Wilton, in which the flanges have changed into ornamental scrolls or griffins round the handle. The head is still semiglobular, while the open arches and orb and cross are probably a later addition. It is dated 1639.



The earlier of the two pairs at Malmesbury, probably dating from 1645, when

Charles the First's charter was granted, have plain stems with a flat swelling seal-shaped foot, from which the flanges have entirely disappeared. Their heads are still almost semi-globular, but are divided into four panels, in which are placed the royal badges, the crowned rose, thistle, harp, and fleurs-de-lys, with the open arched cross over the top. These are parcelgilt, and have but little ornament about them.

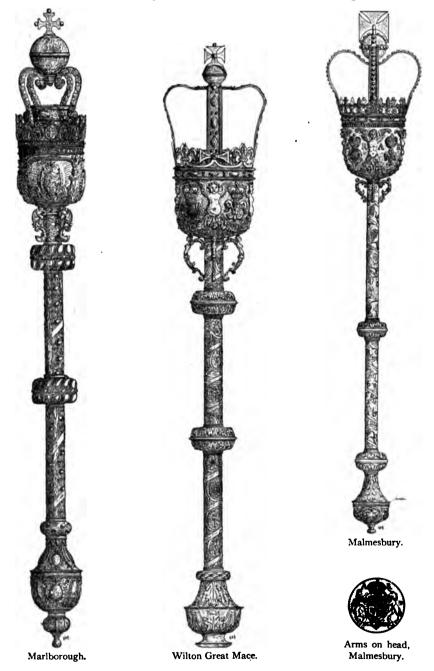
The fine silver-gilt pair possessed by Marlborough, on the other hand, dating from 1652, are very ornate. They are of the clearly-defined Commonwealth type. The heads large; the bowl divided by armless caryatides into four panels, in which are placed the town arms alternating with the St. George's cross and



Wilton

Irish harp. The open arches at the top are original, but the ball and cross are more modern, and have replaced the nondescript ornament by which the Commonwealth maces were surmounted. The knots on the stem have developed the large proportions which they retain in almost all the later maces; whilst the stem itself, instead of being plain, as on the earlier examples, is covered with an engraved ornament of spiral ribbon, oak leaves, and acorns—an ornament which most of the later maces copy; and an inscription on the butt records that these

maces were made in 1652, whilst the head bears the legend: "The



Freedom of England by God's Blessing Restored 1660." The date

222 Notes on the Corporation Plate

was, no doubt, 1652, but the legend was appropriated by the Royalists at the Restoration, by the ingenious expedient of simply altering it to 1660.

Devizes has a handsome silver-gilt pair, which, although neither



Wilton Sergeant's

hall-marked nor dated, are no doubt of about the time of the Restoration, and are of the type assumed by so many maces made at that date; a type which is much the same as that of the great mace of Wilton, made in 1685, of which a drawing is here given, except that in the twenty-five years which separate them the cherub caryatides on the bowl have developed wings, the projecting cap or summit of the head bearing the royal arms has sunk below the level of the cresting, and the letters C. R. have

disappeared from beside the royal badges.

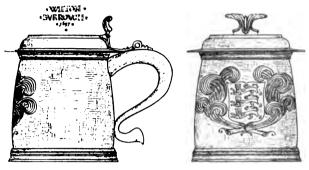
Two very elegant specimens of the same general type, though smaller and more slender, are the later pair at Malmesbury of 1703, with the initials of Queen Anne, and a beautiful spiral vine engraved on the stem.

The miniature sergeant's mace at Wilton, also bearing the initials of Oueen Anne, and the date 1709, is only some 8 inches in length, and quite plain; whilst the next in date are the three Salisbury maces of 1749, of which the Great Mace was the largest, with one exception—that of the Great Mace of Cambridge -of all the maces collected recently at the Mansion House. There were in that collection, only two others of the same type, the pair belonging to Swansea. Its peculiarity consists in the circular panels of the head enclosing female figures symbolising Justice, Wisdom, Trade, and so forth, and in the fashioning of the upper part of the stem in the shape of a bundle of fasces; whilst the lower end



Wootton Bassett.

swells out into a pear-shaped form quite unlike the ordinary type of the later mace. The remaining mace, that of Chippenham, given by Mr. Joseph Neeld in 1844, shows an attempt to strike out a new line altogether



Wilton.

in the way of design. It cannot, however, be said to be in any way successful.

Of the other insignia, the mayor's chains are all modern, and call



for no special mention; and the only sword of state possessed by the county—that belonging to the now defunct borough of Wootton Bassett—is also modern, having been presented by Mr. Attersol, one of the M.P.'s, in 1812. It is really a handsome piece of work, with

224 Notes on the Corporation Plate.

ivory grip, and scabbard of crimson velvet, with gilt brass lockets bearing the arms of the borough and the donor.





Calne. Snuff-Box.

Of the loving cups, the finest is that of Devizes, a handsome hanap cup, with diapered bowl and spired cover, engraved with the names of the mayor and twelve burgesses of the year 1606, when it was given.

Wilton has a quaint little tankard of 1693, of the usual domestic type of the age; and Calne has a fine two-handled covered cup, with good repoussé work, which, though given in 1860, is interesting as being of Newcastle make of 1756, or possibly 1741. Salisbury has a good specimen of the classical type of the end of the last century, and Chippenham possesses three modern examples.

The only other article that calls for notice is the massive and beautiful silver-gilt snuffbox given to Calne some thirty years ago,

being hall-marked with the lion's head erased, and therefore dating from cir. 1705.

NOTE. -The illustrations are from full-sized drawings of the various articles, made for the Wilts Archaeological Society, by whom the blocks are lent. The sword is reduced to one-eighth linear, the maces to one-sixth, and cup, tankard, and snuff-box to one-tourth.

ED. H. GODDARD.



Escomb Church, Durham.



URING the last forty years the subject of Saxon architecture in England, as it is generally called, has received a considerable amount of attention from those who are given to investigate the past. In addition to the knowledge gained from the more careful examination of the better-known examples of this obscure period by competent authorities, our archæological stores have been enriched by the bringing to light

of no less than three complete churches of very early date, which had, from various causes, escaped the observation of the earlier antiquaries, and also of such patient workers as Carter, Rickman, and others.

The first of these was the little church of St. Lawrence, at Bradford-on-Avon, which, until a few years ago, was spoken of as the only complete Saxon church in the country which had passed down to our own day without undergoing any great change beyond the renewing of its roofs. It was first observed by the late Canon Jones in 1856, who, with praiseworthy energy, effected its clearance from numerous encumbrances, both within and without, and restored it to its original purpose. It had not only been desecrated, but had become so surrounded externally by modern houses, and was so cut up internally by walls and floors so as to form more than one dwelling, that its original character had been forgotten. An old woman, who had a bedroom in the eastern portion of the nave, was asked if there was anything to be She replied that there was "a carving of a toad" on the seen there. The "toad" turned out, on the walls being wall near the floor. cleaned, to be the head of one of the angels forming the sculptured group over the chancel-arch.

Another case of a built-up church came to light in August 1885, at Deerhurst. When the rambling old farmhouse called Abbot's Court was being altered, it was seen that its central portion consisted of a complete church, with nave and chancel separated by a characteristic chancel-arch. Near it was found a stone, with the dedicatory inscription of an altar, the only one which has occurred in this country.

226

This church is of a very diminutive size, and there can be no doubt that it is the chapel, or *aula* of the inscription found here in 1675, which ascribes its erection to Duke Odda, in the year 1056.

Unlike the two foregoing examples, Escomb Church has never ceased to be in some sense occupied and used as a church; but it remained unknown to antiquaries as an example of pre-Conquest architecture, owing to its somewhat isolated position. The village is an ancient one, though of very small dimensions, and lies in a snug position at the foot of a steep hill, and close to the right bank of the Wear. The



Fig. 1.—Exterior View of Escomb Church from the S.W., showing its condition previous to the Restoration.

road leading to it is a branch of a cross-road, between two main turn-pikes, and terminates at the village. There has, in consequence, been no traffic through it, and it was a place rarely visited, till the antiquity of its church having become known, it has gained celebrity amongst all who are interested in ecclesiastical history. Its remote position was at once the cause of its having come down to our own time in an unaltered condition, and also of its having escaped destruction at the hands of the restorers. Its recent preservation is entirely due to the zeal and exertions of the Rev. J. E. Lord, the Vicar of Escomb, who, on his presentation to the living in 1867, found a new church provided

for his parish at the top of the hill above the old village, and the ancient one abandoned. He at first sight noted its extreme antiquity and great value, and began its reclamation by enclosing the old churchyard with a wall, and then proceeded to raise funds for the repair of the structure. It was some years before this could be accomplished, and it was not till the 26th of June 1879 that Escomb Church became known to those beyond its immediate neighbourhood as a valuable example of a complete Saxon church. On that day, the Architectural and Archæological Society of Durham and Northumberland met at Bishop Auckland, and on being informed that a



Fig. 2.—Exterior View of Escomb Church from the S., showing its condition previous to the Restoration.

very ancient church existed at Escomb, they paid it a visit, the immediate result of which was that it was at once put into repair under the direction of the Society and by the praiseworthy exertions of Mr. Lord. It was reopened for service on the 4th October 1880; but it was visited a second time by the Archæological Society on the 29th of July in the same year, when a learned paper on its history was read by Mr. Longstaffe, and another on its architecture by Mr. R. J. Johnson, the architect who had carried out the repairs. Mr. Johnson's promised paper on the building was not completed at the time of his death, and with the exception of a short account in the thirty-fifth volume of the Journal of the British Archæological Association by

Mr. C. Lynam, no illustrated description of this unique example of early architecture has appeared.1

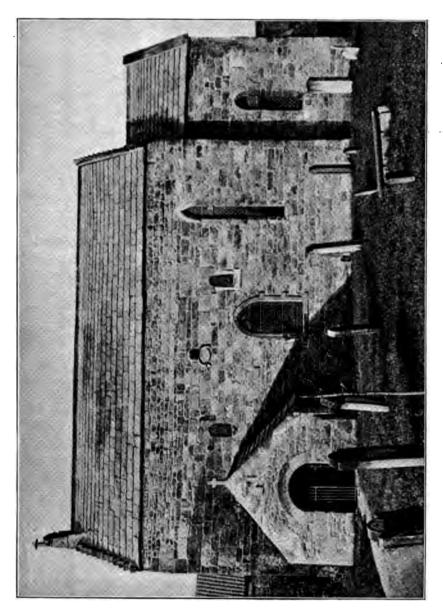


Fig. 3.—Exterior View of Escomb Church from the S. after the Restoration.

¹ Mr. Longstaffe's paper will be found in vol. viii, New Series, of Archaologia Æliana, and an excellent pamphlet by the late Mr. C. M. Carlton of Durham, appeared from a Durham press in 1881.

The name Escomb is one of interest, and has survived with but little change since the Saxon period. It first appears as Ediscum, and signifies a *comb*, a hollow place between hills, belonging to one of the

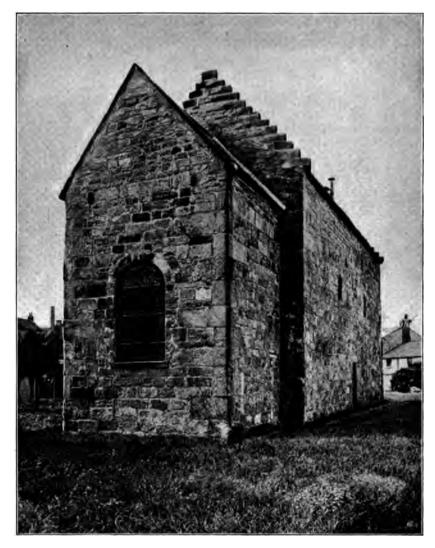


Fig. 4.-Exterior View of Escomb Church from the N.E. after the Restoration.

name of Edd, or some such similar name. The first mention of it is considerably posterior to the time of the erection of the church, and it comes in with other places "lent or mortgaged by Bishop Aldhune (990-1018) and the whole congregation of St, Cuthbert to these three,

Ethred earl, and Northman earl, and Uthred earl", with a curse upon anyone who should abstract anything in respect of them from St. Cuthbert. Bishop Pudsey's great survey, known as Boldon Buke, the Domesday of the North, dates from 1183, and Escomb appears as a township, prebend, and parochial chapelry, in the great parish of St. Andrew Auckland. There were then in it "13 villans of whom each one has one ox gang and renders and works in all ways as the villans of North Auckland". Bishop Hatfield's survey (1345-81) tells us how the number of tenants had increased, and were divided into free and bond tenants. There was only one free tenant, however, Sir Ralph Eure, Knight, who held a messuage of twenty-two acres. Subsequently even these brief glimpses fail, and we find Escomb, after the Dissolution, in the position of a chapel of ease to St. Andrew Auckland.

Before describing the church, it will be well to briefly remark on our knowledge of pre-Conquest architecture, and to explain the grounds on which the early date assigned to it is based.

The late Thomas Rickman was the first to give any serious attention to architecture older than Norman, and a valuable essay upon it was added to the fifth edition of his Attempt to Discriminate the Styles of Architecture in England. He gives a list of some of the betterknown examples, but it did not include the three buildings mentioned in this article, for the reasons already stated. The same essay was amplified and followed by an extended list in the next edition of Rickman, edited by the late J. H. Parker, C.B. Subsequently, however, Mr. Parker conceived the altogether erroneous idea that there was no architecture in England older than Norman, and in 1881 he issued the last edition of Rickman, omitting altogether the chapter on Saxon architecture. Before his death, Mr. Parker saw his error, and expressed his regret at having misled many workers amongst our architectural antiquaries. Some of our best living authorities in this important branch of archæology, such as Canon Greenwell of Durham, Mr. W. H. D. Longstaffe, Mr. J. Park Harrison, and Dr. H. C. Sorby of Sheffield, are all agreed as to the very early date of some remaining churches, and can see a regular sequence, if not a decided development, in church architecture between the days of Paulinus, St. Wilfrid, and Benedict Bishop, and those of Cnut, Sweyn, and Edward the Confessor, whose works were carried out immediately before the introduction of Norman architecture.

Escomb has had various dates assigned to it. Some have thought

¹ Symeon of Durham, Historia de Cuthberto, Surtees Soc., vol. li, p. 151.

that it belongs quite to the beginning, and others to quite to the end of the Saxon period. In order to arrive at anything like a conclusion, it will be necessary to examine and compare with it those buildings of which we have a definite date. We will take five examples: Hexham, Monkwearmouth, Jarrow, Bradford-on-Avon, and Deerhurst Chapel, the respective dates of which are known to be 673, 675, 681, c. 975, and 1056. This list gives us three examples at the beginning and two at the end of the Saxon period. Let us compare them together, and then compare Escomb with them. Of Hexham we have several contemporary accounts or descriptions, written, while the church was standing, by men who were quite familiar with it. Of the building itself nothing remains, except its underground crypt and a number of carved stones and details from the superstructure. Putting these, the descriptions and the remains, together, we find that Hexham was a large building, with aisles and a clerestory, and probably a triforium, an apsidal east end, and one or more towers, and, moreover, was of very ornate character, having a large amount of sculptured decoration as well as painting. Of Jarrow and Monkwearmouth, though we have much more meagre accounts, we have considerable remains. The whole of the west wall of the original church at Monkwearmouth, with its curious western porch, is still standing intact, and may be regarded as the most valuable specimen of pre-Conquest architecture in this country It is the only instance in which for the purposes of comparison. turned baluster shafts have been found in situ, and, but for this fortunate circumstance their exact use would have been unknown. Jarrow Church was apparently almost a counterpart of Monkwearmouth, and in it baluster shafts were freely used. Both places have yielded a large number of sculptured stones, showing that the churches were liberally ornamented. They were both smaller than Hexham, being aisleless. Bradford-on-Avon and Deerhurst Chapel are both buildings of a totally different character; they are not only inferior from an architectural point of view, but their proportions are different, and they show an entirely different motif of design. In fact, they belong to a different school, and to a different day and generation, and are as widely separated from the earlier examples in character as they are in date. Want of space will not allow us to examine all their details, but it will be necessary to point out the difference in their proportions, i.e., their length, as compared with their width and height. In the two cases of Jarrow and Monkwearmouth, we find the length of the nave more than three times its width, while its height was nearly double its width. The nave at Escomb is exactly three times its width, while the height

is also within a few feet of double the width. The proportions of both Bradford-on-Avon and Deerhurst Chapel are strikingly dissimilar to

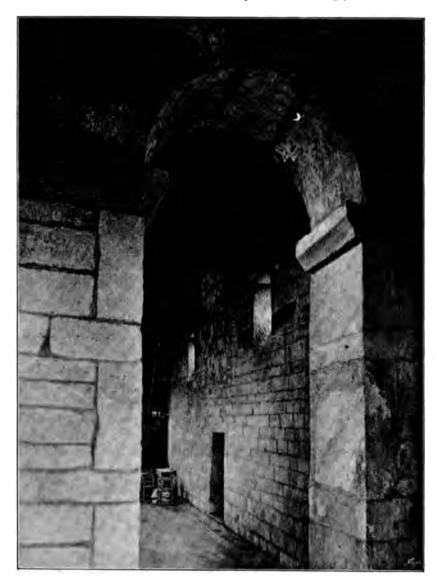


Fig. 5.—Interior View of Escomb Church from the Chancel, looking W.

these. At Bradford we find the length and height of the nave to be equal, and at Deerhurst Chapel we find that the proportions have so changed that the length of the nave is considerably less than double

its width; while the height, instead of being nearly double the width, as in the early examples, is very little in excess of it. If we carry this



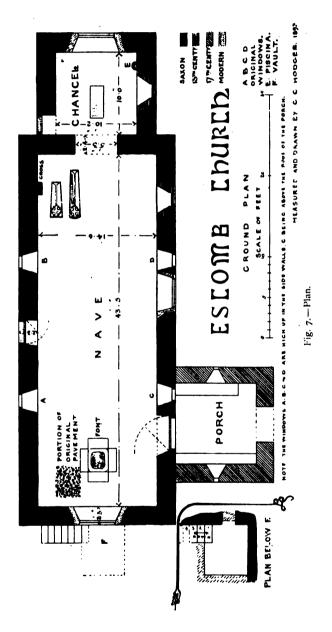
Fig. 6.—Interior View of Escomb Church from the Nave, looking E.

comparison down to a few early Norman churches which have retained their old aisleless naves and chancels unaltered, we find this decadence, as it were, more pronounced, the height being generally less than the width. We find, therefore, that the chief characteristic of the earlier Saxon churches was their great height in proportion to their width, and that the very early examples were long and narrow as well as high, and as the length decreased, so did the height in proportion to it. The reason of this is given by the known history of the churches. St. Wilfrid, Benedict Biscop, and others who belonged to the Roman school, were the first to build stone churches in England, and they derived their designs from the Roman Basilicas, hence they made long and lofty naves. As time went on, the old models were lost sight of, economic reasons prevailed, the proportions changed, and excessive height was abandoned.

As Escomb is a church where the old proportions obtain, though there is a total absence of elaborate detail, it may, on architectural grounds, be placed nearer to the earlier than to the later period of Saxon building. On historical grounds we may put its date between the death of the Venerable Bede in 735 and the Danish invasion of 787. As Bede makes no mention of it, it is unlikely that it was standing in his time, and it is also unlikely that such a building would be begun in the unsettled period which followed the Scandinavian invasions of the latter part of the eighth and the whole of the ninth century.

A brief description of the architectural features of the church will be necessary. The main dimensions are marked on the plan, where it will be seen that the walls are somewhat thin, Saxon walls in small buildings being usually between 2 ft. 3 in. and 2 ft. 7 in. thick. Norman walls are rarely less than 3 ft. thick. The height of the side walls of the nave is now 24 ft., and they were originally a little higher. The four original windows are placed high up in the walls. This was done for two reasons: one, that they gave more light than if they had been low down, and the occupants of the building were not so inconvenienced by a direct draught from them; and another, that they could not be used as shooting-holes by an attacking party on the ground. The two windows on the north side have square heads, those on the south semicircular heads, formed out of a single stone. There are three doorways. That on the south, now in use, has been altered and enlarged. The other two have escaped change; they are both squareheaded, with large lintel stones, and a survival of the older wooden construction can be seen here, as in the north windows, from the jamb stones being notched or mortised into the lintel stones. The chancelarch is narrow and lofty. The arch stones are of immense size, and the impost, which projects only on the soffit, is quite plain, except for

its chamfered underside; in fact, this is the only detail in the whole



building which is not purely a necessity of construction. Another indication of the influence of wood construction is seen in the long and short work of the jambs of the chancel-arch. The north

door has inclined jambs, as have all the original windows, and the side walls of both nave and chancel have a "batter", or inward inclination, as they rise from the ground. There is an original window high up in the western gable, immediately below which are the chases into which the roof of some subordinate building against the west end have fitted. The foundations of this building remain, and are partly shown on the plan. The eastern elevation retains no original window, but there is a very early dedication cross, probably of the date of the church, cut on one of the quoin stones near the south-east angle. The roof, of oak, the porch and the crowstepped gables, as well as the bell-cot, are probably all additions of the seventeenth century. There is an original and curious sun-dial in situ in the south wall, above which is a projecting stone. Two long lancet windows in the south wall are additions of the thirteenth century. On the soffit of the chancel-arch, and on the north wall of the nave, are some remains of fresco painting, the latter a figure-subject; both are probably of the fifteenth century. On the south side of the chancel is a piscina of early but uncertain date. During the repairs of 1879, some early sculptured stones were found. One of these is a portion of the shaft of a sculptured cross of early date, similar to the work of St. Wilfrid's school, in the Hexham district. monumental stones, with crosses in relief, are of pre-Conquest date. There are two good thirteenth-century grave covers lying on the floor. The font is of a curious oblong form, and is no doubt contemporary with the church. Near it is still preserved a small piece of the old cobble-stone pavement. The stones of which the church is built came in great part from the Roman station Vinovium, which, before the change in the course of the Wear, was only about two miles distant. Many of the stones are of very large dimensions, and exhibit ornamental broached tooling, cramp and lewis-holes, while one displays part of an inscription, with the letters LEG VI.

The two illustrations of Escomb Church before its restoration are reproduced from photographs by Mr. A. L. Steavenson, and the remainder are from photographs by the Author.

CHARLES CLEMENT HODGES.

Pilgrims' Signs.

HE custom of making pilgrimages during the Middle Ages is too well known to need describing in this article, but the signs connected with them are not so generally understood. It is true that pilgrimages were made in earlier as well as later days, but the spirit pervading them is not of the same as in the case of the organised expeditions of mediæval times. They were

then identified with the every-day life of people in all grades of society, almost beyond what the present day could have conceived, had not Chaucer and the author of *The Vision of Piers Ploughman* brought so vividly before us that union of religious and secular elements.

In the Canterbury Tales we find the Knight with his Squire and Groom, a Prioress with a Nun and Chaplains, a Clerk of Oxford, a Lawyer, Franklin, Cook, Sailor, and Doctor of Medicine, a wife of Bath, Parson, Ploughman, Miller, Manciple, Reeve, Sompnour, and a Pardoner, all conducted by a Publican, the host of the "Tabard Inn". A medley group indeed, united for one common object.

The pilgrimages to some noted shrine, or scene of the martyrdom of some saint, although having primarily a religious object in view, were conducted in as pleasurable manner as possible, with the natural result that they became extremely popular.

The pilgrimage accomplished, they bought tokens or badges connected with that saint whose shrine they had visited, and, setting them in their hats or cloaks, thus published their piety to the world, in a similar way as the Moslem who had visited Mecca is distinguished by the colour of his turban.

The custom of wearing signs is referred to in *Piers Ploughman*, where a pilgrim is thus spoken of:—

"A bolle and a bagge
He bar by his syde,
And hundred of ampulles
On his hat seten;

Signes of Synay, And shelles of Galice, And many a crouche on his cloke And keyes of Rome, And the vernycle bi-fore. For men shulde knowe And se by hise signes Whome he sought hadde. This folk frayned him first. Fro whennes he come. 'Fram Synay', he seide, 'And fram our Lordes sepulcre In Bethlem and in Babiloyne, I haue ben in bothe. In Armonye and Alisaunde, In manye othere places, Ye may se by my signes That sitten on myn hatte. That I have walked ful wide, In weet and in drve. And sought good seintes For my soule's helthe."

In the supplement to Chaucer's Canterbury Tales it is also described:—

"Then, as manere and custom is, signes there they bought, For men of contré should know whome they had sought; Eche man set his siluer in such thing as they liked, And in the meen while the miller had y-piked His bosom ful of signes of Canterbury brochis."

And when they left the Cathedral-

"They set their signys upon their hedes, and some uppon their capp,

And sith to the dynerward they gan for to stapp."

From Giraldus Cambrensis, A.D. 1146-1223, we learn that, at the comparatively early date when he wrote, it was quite an understood custom, for he tells us that on his return from Canterbury he called with his companions at the Bishop of Winchester's Palace in Southwark, when it was seen that he and his fellow-travellers had lately come from that city, because the signs of St. Thomas were hanging from their necks.

Louis XI, when visiting Henry, King of Castile, wore a very old hat with a leaden image in it (Philip de Commines); and not only

then, for it seems to have been a constant use with him when not acting officially.

At Canterbury and Walsingham have been found chambers containing furnaces, most probably used for the manufacture of these signs. That at the latter place was found and described by Richard Southwell, one of Cromwell's visitors: "There was found a secret and prevye place within the house, where no channon nor ounye other of the house dyd euer enter, as they saye, in whiche there were instrewments, pottes, belowes, flyes of such strange colers as the lick none of us had seene, with poysies and other thinges to sorte, and denyd gould and syluer, nothing ther wanting that should belonge to the arte of multyplying."

Naturally enough a profit was made by the sale of these signs at the monasteries which were visited by pilgrims. Mr. Hucher (Bulletin Monumental, tome xix) tells us how the sacristan of the church of St. Mary Magdalene at St. Maximin, in Provence, was authorised to make and sell leaden images of the Blessed Virgin, to be sold to her devotees, and that others without the convent also made and sold them to the detriment of that house. To put a stop to this, nothing less than a Royal Ordinance was issued, A.D. 1354, by Louis and Johanna, King and Queen of Sicily, forbidding such interference with the

rights of the clergy. The document is given in full by the Abbé Faillon, in his Monuments inédits sur l'apostolat de St. Marie-Madeleine en Provence. Fig. 1 is a fourteenth-century sign from this shrine, found in the bed of the Seine at Paris. It represents Christ seated, with Mary Magdalene kneeling at His feet; above is the vase of ointment, and at either



Fig. 1.—Sign of St. Mary Magdalene.

end the arms of Anjou and Provence. Around is inscribed, Signum BEATE: MARIE: MAgdalene; and within, SANCTI: MAXI-MINI:

These signs were commonly made of lead, though sometimes of silver and pewter, with a pin, by which they were attached to the dress as a brooch.

The most popular saint in mediæval England was, without doubt, St. Thomas of Canterbury, and the greatest number of signs that have been found from any one shrine are of St. Thomas.

The Canterbury signs vary considerably. Equestrian figures represent the archbishop vested in amice, dalmatic, and mitre (Fig. 2).

In the British Museum is a mould for another design, in which his horse is led, and the saint carries his archiepiscopal cross. Other signs are of his head only (Fig. 3); the accompanying illustration is of one found in the Thames, at Dowgate, by the Rev. T. Hugo. Ornamented discs, about the size of a halfpenny, are plentiful, some



Fig. 2.—Sign of St. Thomas of Canterbury.

with simply a T, others with a mitred head, or the head between two swords, the instruments of his martyrdom.

Fig. 4 has the words CAPUT THOME, and was probably the sign received at the shrine containing his head; for St. Thomas was honoured with more than one shrine at Canterbury, all of which are described by Erasmus and Stanley.

Among the signs found in the Thames were two small bells, inscribed CAMPANA THOME, which would most likely be attached to the bridle of the pilgrim's horse for the homeward journey, and afterwards kept as holy bells for affrighting evil spirits (Fig. 5). From

this ecclesiastical source the name of Canterbury Bells came to be applied to the beautiful little flower we are all so familiar with.

Another kind of sign was the ampulla, a small bottle of lead which has sometimes been mistaken for a lachrymatory, or tear-bottle. Piers Ploughman's Vision they are spoken of-"and hundred of ampulles on his hat seten." These ampullæ, which vary in size, were common to many shrines, and were used to carry off some of the water from holy wells. At Canterbury they were filled from Becket's Well, the water of which was tinged, as it was said, by his blood. In addition to the numerous small ampullæ from this shrine is one about 4 in. long, of the thirteenth century, preserved at York. On one side is St. Thomas in his vestments, holding the pastoral staff, and surrounded by a band with Latin inscription—"Thomas is made the best physician for virtuous sick



Fig. 3.—Sign of St. Thomas of Canterbury.



Fig. 4.—Sign of St. Thomas of Canterbury.

people." On the reverse are two monks saying an office over a bier; one holds a book, and is placing a pastoral staff on the pall; above has been the head of a man. This probably represents the lying-in-state of the murdered prelate; while above, the Eternal Father contemplates the body of His soldier.

Ampullæ and figures of the Blessed Virgin and

Infant are the signs from the famous shrine of Our Lady of Walsingham. Fig. 6 is an ampulla found at Dunwich, marked with the crowned W. (for Walsingham).

Another very popular saint in England was St. Edmund of East Anglia, whose sign was a crowned head in a kind of ornamental quatrefoil.



Fig. 5.—Canterbury Bell Sign.

The king's head (Fig. 7) is a sign of St. Edward the Confessor at VOL. I.

Westminster. Rings, also, were sold having reference to the legend of St. John and St. Edward.

In the British Museum is a sign with a figure of a mitred abbot,



Fig. 6.-Walsingham Sign.

with S. LENNARD beneath, which has been attributed to the Priory of St. Leonard at York.

At Winchcombe, Gloucestershire, was the shrine of our young Saxon martyr St. Kenelm, whose world-wide fame is now lost (see *Tombs of the Kings*). Mr. Hugo found a small half-figure in regal robes, but the head was lost; the name beneath, however, leaves no doubt as to the identity of the sign (Fig. 8).

The fame of St. Fiacre has curiously been perpetuated to the present day, not only by the hagiographer, but by the name of the French cab. Born in Ireland, he travelled to France, and made for himself a hermitage in the forest of Breüil, in the diocese of Meaux. His life,

spent in the service of the sick and poor, was brought to a close about 670. The pilgrims, after carriages were introduced, were driven from Paris to his shrine in coaches, whence they came to be called *fiacres*. The sign (Fig. 9), found in France, represents St. Fiacre clearing the ground for his hermitage; in the centre stands St. Faro, Bishop of Meaux, and to the left St. Fiacre's sister Syra, crowned, as daughter of the King of Scotland. Around is inscribed, HOC EST SIGILLUM BEATI FIACRIE.

The Blessed Virgin and Infant in a ship is the design, both on the circular discs and the ampullæ, of the sign of Our Lady of Boulogne-sur-mer, indicating the manner in which her image was miraculously conveyed thither.

The sign of the shrine of Our Lady of Roc-Amadour, in



Fig. 8. -Sign of St. Kenelm.

the province of Quercy, is a vesica containing the figure of the Virgin, crowned, and holding a sceptre, enthroned, with the infant Saviour. Fig. 10 is a thirteenth-century token, inscribed, SIGILLVM: BEATE: MARIE: DE ROCAMADOR.

Fig. 7.
Sign of St.
Edward the
Confessor.

So highly was this shrine venerated that many kings are numbered amongst its pilgrims. St. Amadour here shares the honours with the Blessed Virgin, and his figure appears on the

reverse of many of the signs. Those, indeed, which bear the two saints

only are considered quite orthodox, and bestowed privileges on the wearer which often proved most serviceable. Pilgrims carrying this double sign were respected by friends and foes alike. An Englishman who had been seized by the soldiers of Cahors was immediately set at liberty when it was perceived that he wore this sign. The same treatment was observed by the English soldiers (L'Abbé de Fouilhiac, Chron. Manuse. du Quercy, à l'an 1399).



Fig. 9. Sign of St. Fiacre.

There exists a great variety of signs of St. John the Baptist of Amiens, whose head was brought to Amiens, December 17, 1206. In Fig. 11 the head of St. John is in a dish held by a priest, and at either side an acolyte holds a burning taper. The inscription



Fig. 10.—Sign of Our Lady of Rac-Amadour.



Fig. 11.-Sign of St. John the Baptist

round the border is, HIC EST SIGNVM FACIEI BEATI JOHANNIS BAPTISTE AMI. Two other designs are similar, but more rude. Dr. Rigollot (*Monnaies des Evéques des Innocents*) gives a sign where the face of St. John fills the whole field. In others, the head alone figures in the middle of the medal, or supported in a rich border by two small figures; and, again, he stands erect, holding an Agnus Dei. This last was found in the river at Canterbury.

The sign becomes quite a picture in that of St. Eloy, Bishop of

Noyon. On a square plate of lead the saint sits at an anvil, two other men with a horse stand before him, and an angel above swings a thurible. SIGNV SCI ELIGII is the abbreviated inscription along the top.

The great popularity of the shrine of St. James the Apostle, of Compostella, at Santiago, in the ancient Kingdom of Gallicia, is attributed to the circumstance of the Spaniards being forbidden to join in the pilgrimages to Jerusalem while the Moors overran their own country. The scallop-shell, the sign of Compostella pilgrims, became more universally recognised as a pilgrim's badge than any other. As at St. Maximin in Provence, people began to profit by trafficking in these signs; but we find Popes Alexander II, Gregory IX, and Clement V issuing bulls empowering the Archbishops of Compostella to excommunicate all persons selling these shells to pilgrims anywhere but in that city. In the list enumerated by Piers Ploughman we have seen that he mentioned "shelles of Galice".

Erasmus in his *Colloquy* makes Menedemus ask Ogygius, "What means this? You are covered with scallop-shells, stuck all over with



Fig. 12.—Sign of St. James of Compostella.

leaden and tin figures"; who answers, "I have visited St. James of Compostella, and on my return the sea-side Virgin (at Walsingham), so famous with the English." Shells were not, however, the only badges of St. James; the silversmiths of the town declared that a silver Santiago on horseback secured the wearer from ague and robbers. Fig. 12 is a sign of St. James represented as carrying on a holy war to exterminate the Moors; beneath his horse's hoofs lie two of their turbaned heads. This is carved in jet, and mounted

in a silver gilt scallop-shell.

Among other signs may be mentioned the star of the Three Kings at Cologne, St. Nicholas with the three boys in a tub at his feet, St. Laurence with his gridiron, and St. Olaus of Denmark. These clearly show us that it was a recognised custom throughout Western Europe, and wherever Latin Christianity had penetrated, to carry away tokens of the saint whose shrine had been visited. The fact of these signs being made of lead or pewter, and of no intrinsic value, explains why so many have been left to us. It is curious how they have nearly all been found in the beds of rivers near large cities, and we may conjecture that they were either tossed aside by

pilgrims, or eventually found their way into rubbish-heaps, and thence into the river.

Some there were, although not canonised, who shared for a period saintly honours, and at whose tombs signs were sold. Instances of this are Sir John Schorn, King Edward II, and King Henry VI. Fig. 13 shows the sign of King Henry VI which was sold at his tomb at Windsor.

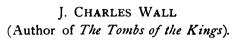




Fig. 13.—Sign of King Henry VI.





Notes on Archæology and Kindred Subjects.

CORNISH BENCH-ENDS.

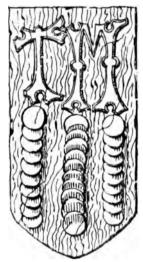
THE four devices accompanying these notes are taken from bench-ends in the churches of Stratton and Launcells, both places being situated on the north coast of Cornwall, near Bude.

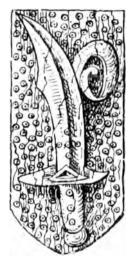
Most of the churches in this county possess carved bench-ends, and no doubt at one time they all did, but the natural hand of time and the unnatural hand of the restorer have been hard at work—the latter having been particularly busy during the last few years—so that now a large number have disappeared.

It will be readily understood that the variety in design occurring amongst the many hundreds still remaining is almost endless, and it will therefore only be possible here to mention most briefly what subjects are principally illustrated. Before doing so, a short description of a typical bench end may be of service. As a rule, the bench-ends are made of chestnut, and not oak, as one might at first imagine upon seeing them. The design of the bench-ends is, generally speaking, much the same throughout the district, and consists of a panel with traceried top of simple moulding, and divided down the centre by what would correspond to the mullion of a window. In each of the spaces thus formed is a raised shield, upon which the subject is carved in relief. Beneath the panels, and separated from them by a transom, are two quatrefoils side by side, and the remainder of the bench-end beyond the moulding—usually 2 inches or 3 inches deep—is left plain. Around the edge is a deeply carved border, stopped a few inches from the bottom, on little moulded bases.

Of the subjects most commonly represented, are those connected with the

Passion of Our Lord, such as the lantern, torches, dice, seamless garment, the thirty pieces of silver (Fig. 1), and the sword with ear of Malchus attached





Figs. 1 and 2.—Launcells.

(Fig. 2). The letters T. M., at the top of the former, are probably the initials





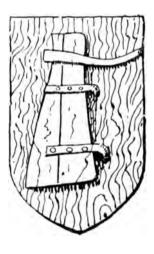


Fig. 4.—Stratton.

of the person who presented this particular bench-end to the church. The scourges, pillar, and binding rope; cross, ladder, nails, five wounds (repre-

sented by heart, feet, and hands pierced), spear, hyssop, and pincers, have to do with Our Lord's Crucifixion and the episodes immediately preceding it.

Others tell their own story, such as the table at Emmaus, with the three little loaves, etc.; and Fig. 3 probably depicts the ewer and basin, with a folded towel in the centre, for washing the Apostles' feet. Saints are numerously represented by the implements of their martyrdom; for example, St. Catherine, by her wheel and sword, at Poughill. Secular subjects are not omitted, when we include coats of arms, hunting scenes at Launcells), a sword dance (at Altarnun), birds, beasts, and fishes of all kinds, quantities of initial letters, while the meaning of many others is at present rather obscure.

Amongst the remainder may be mentioned those which illustrate trades. This can be satisfactorily accounted for, since we find that in the days when the bench-ends were made it was customary for those engaged in business to represent their trades. Thus we have at Mullion the anvil, bellows, trammels, etc., of the blacksmith, while the sheep and rams at Altarnun would in all probability be the gift of a wool stapler; and in Fig. 4 a rudder, suggesting that this bench-end was given by a sailor or fisherman.

It will be noticed that the backgrounds, as well as the devices themselves, are often enriched by punched patterns of different kinds. That chiefly used at Launcells consists of a small circle with central dot. Another variety will be seen in Fig. 3 on the rim of the basin.

In conclusion, it must not be forgotten that, although a great many of the Cornish bench-ends have been illustrated from time to time, the subject as a whole has never yet been systematically dealt with, and it is only upon visiting a church and carefully examining a series of examples, that the intensely interesting nature of the work becomes apparent. It is not possible in this short note to do more than convey a general idea of a matter about which so little has already been written, and so much remains to be investigated. Should anyone desire to take up an original work, ample opportunity and scope is afforded amongst the fast decaying and historical Cornish bench-ends.

ARTHUR G. LANGDON.

A MODERN STONE IMPLEMENT.

At a time when it is usual to fix a great antiquity for almost anything in the shape of a stone implement or a flint flake, a few thousand years one way or the other not being of much consequence, it is distinctly refreshing to meet with a case like the following:—

A few years ago, a friend in the North, knowing that I was interested in survivals, and modern illustrations of ancient appliances, sent me a couple of discoidal stones, telling me that he would inform me subsequently what they were, thus giving me an opportunity of thinking out their use for myself.

One stone is $2\frac{5}{8}$ in. in diameter and $1\frac{1}{2}$ in. thick, and weighs 10 oz. The other is $2\frac{5}{8}$ in. in diameter by $1\frac{1}{2}$ in. thick, and weighs $8\frac{1}{2}$ oz. This

difference is, I think, accidental and unimportant. Both are formed of a blackish, compact, fine-grained diorite. They are well shaped, and the "edge" is evenly bruised and worn.

My first impression naturally was that they were crushing, or grinding, or pounding stones, of at least neolithic age: in fact, I have specimens, very like them, from the Swiss lake-dwellings, from the mounds of North America, as well as some from Ireland and other localities.

They looked as old as anyone would wish to see them, and I have not the slightest hesitation in saying that if they had been picked up in a suitable locality, or even perhaps an unlikely one, they would have gone into a cabinet as grinding or pounding stones of neolithic age. When I again heard from my friend I was surprised to learn that the two supposed "pounding" stones were in reality objects made use of in a modern game played by men in the neighbourhood of Rossendale and Burnley, and that the stones themselves were fashioned for this purpose, and for nothing else. It is said that great care is exercised in their manufacture in order that the stones may run straight, and it is only a few experts who are adepts in their construction.

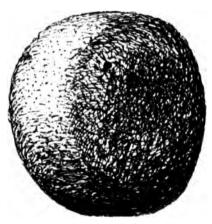
As regards the game itself, two men, or at the most four men, form a "set"



Diagram of Lancashire Bowling Game:—* The Starting Point. † The Goal. A does best for two throws, but fails at the third. C starts well, but leaves off worst.

B begins badly, but pulls up and wins.

of players, and each man has his own stone. The stones are bowled along,



Stone used in Lancashire Bowling Game.

first touching the ground at a distance of some fifteen vards from the sender. and the player who gets his stone to a fixed point first is the winner. The game is sometimes played in country lanes, but more frequently on the highroad, though not where much traffic occurs. The course is a long one, and may include inequalities in level as well as turns in the road, and the best player is he who can bowl his stone with the greatest skill under these conditions. The accompanying diagram represents a bowling-course of three throws, between three players, and showing that B wins, although his first bowl was

the worst of the three. The other figure represents one of the stones used in the game.

I believe a game somewhat analogous to this is, or was, played by the Fijians, and the stone they use is very similar in shape to the Lancashire specimens, but is much more highly polished, due possibly to the fact that the stone they select is of a much denser and more compact structure, though of the same class of rock, namely, a diorite or basalt.

Such survivals of the use of stone are of great interest, though calculated to lead to mistakes when the specimen in question happens to be found by accident.

I hope to describe and illustrate other instances of survivals of this kind in future notes in these pages.

EDWARD LOVETT.



Roman Street at Cilurnum.

NOTE ON RECENT EXCAVATIONS AT CILURNUM (CHESTERS).

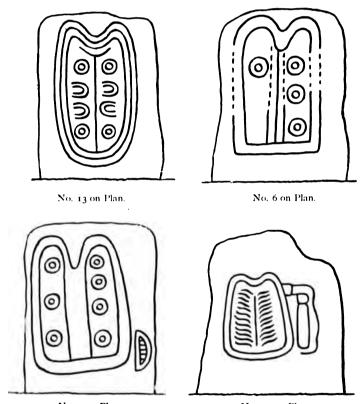
A FEW months ago I visited Chesters, near Hexham, and was pleased to see that a Roman street had recently been laid bare. The buildings now exposed by the spade had undoubtedly been the barracks of the Roman troops occupying the camp, a regiment of Spanish cavalry from Asturia. The houses are all attached to each other in a block, and are several times as long as they are wide. From the quantity of nails, both large and small, found in digging out the floors, wood must have largely composed most of the internal arrangements, and the rooms were probably partitioned off by timber. From the

number of iron spear-heads found, the troops appear to have kept their arms in their own houses. Some very fine iron axes have been dug up, a beautiful bronze stylus, several wide bone rings, like modern napkin-rings, and lamps of different kinds, together with many other objects of interest. Considering the extent of the work and the labour entailed the finds are not numerous, but this is not to be wondered at, as the camp had most likely been evacuated, and not stormed. The photograph gives a good idea of the houses and the sewer in the middle of the street.

Hugh W. Young.

DOLMEN DES PIERRES PLATTES, LOCMARIAQUER.

During the month of August 1893, Monsieur Mahé (a member of the Société Polymathique du Morbihan) and myself, with the assistance of two intelligent

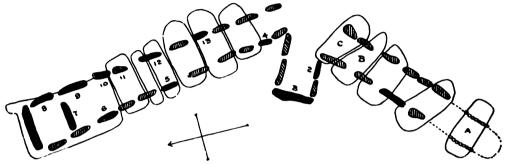


No. 9 on Plan. No. 12 on Plan. Sculptured Slabs of the Dolmen des Pierres Plattes.

French workmen, explored the Dolmen des Pierres Plattes, which is distant about one mile from Locmariaquer, and near to the sea-shore. It had been

previously explored, when the stones were completely capsized, and it was afterwards entirely filled up with rubbish of the field in which it is situated.

In it we found twelve sculptures, four of the most interesting of which are illustrated on the preceding page. The original length of this Dolmen was about 90 ft.; the angle of 45 degrees was at half its length. The covering



Plan of the Dolmen des Pierres Plattes, Locmariaquer.

stone at the extreme end of the chamber was formed by a slab of granite of considerable dimensions.

The sides of the Dolmen were parallel from one end to the other, and the chamber was formed by a sculptured stone placed across the parallel sides.

F. S. TREMLETT.

THE FONTS AT ALPHINGTON AND STOKE CANNON, NEAR EXETER.

THE two Norman fonts here illustrated are from photographs taken by G. Randall Johnson, Esq., by whose kind permission we are enabled to reproduce them. Alphington and Stoke Cannon are both situated near Exeter, the former place being two miles to the south-west, and the latter four miles to the north-east, of the city.

The font at Alphington is of Beer oolite, raised on a circular step 3 feet 9 inches across, and 5 inches high. The bowl is round, 2 feet 9 inches in diameter outside, and 2 feet 9 inches high. The receptacle for the water is 2 feet 1 inch in diameter, and 11 inches deep. The lower part of the bowl is ornamented with an arcade of intersecting semicircular arches springing from columns with cushion capitals, and a most beautifully designed band, 9 inches deep, of conventional foliage, having figures of men and beasts involved in the scrolls, runs round the upper part. The foliage forms twelve scrolls, containing the following figures:—

1 and 2. A man thrusting a spear down the throat of a dragon—perhaps intended for St. Michael and the Dragon, as the church is dedicated to that saint.

- 3. A bird biting the principal stem from which the foliage springs.
- 4. A dragon biting the end of one of the tendrils of the foliage.
- 5 and 6. An archer with a bow and arrow shooting at a nondescript creature with a goat's head and feet, and a serpentine tail.
 - 7. Interlaced foliage.



Font at Alphington, Devon.

- 8. A floriated tendril.
- 9. A man, having the head of a beast, carrying an axe over his right shoulder, with a creature of some kind suspended from it.
 - 10. Two beasts, with their heads close together, gazing at each other.
 - 11. A winged dragon.
 - 12. A lion biting the end of one of the leaves of the foliage.

Although the arcading round the Alphington font is in the Norman style, the design of the band of sculptured foliage is suggestive of earlier work, and preserves a reminiscence of the elegant leafy scrolls with which the Hiberno-Saxon illuminator delighted to embellish the frames round the pages of the



Font at Stoke Cannon, Devon.

early MSS., and the Northumbrian sculptor decorated his cross-shafts. The design of the Alphington font presents many points of similarity to the font at Porchester, in Hampshire. The former has served as a model for the font in the Temple Church, in London.

The font at Stoke Cannon is carved out of a solid block of volcanic stone,

of which material there are several quarries in the neighbourhood. It is 2 feet 2 inches diameter outside at the top, and 3 feet 2 inches high. The basin for the water is 1 foot 9 inches in diameter, and 10½ inches deep. The design of the font is altogether very remarkable. It is divided into three stages. At the bottom there is a square plinth, ornamented with four-pointed stars, having pellets between each point. The bowl is supported by four caryatid figures, one at each corner, and between each pair is a figure of an ecclesiastic, making eight figures altogether. The caryatides have their hands upraised, grasping the cable moulding round the lower edge of the bowl. The shape of the bowl is approximately cylindrical, but immediately over each of the four caryatides is a beast, head downwards, forming a projection at each corner. The beasts have their mouths wide open, as if swallowing the heads of the caryatides, and their tails are twisted over their backs. On the curved faces of the bowl, between each beast, is an ornamental cross formed of interlaced bars and rings.

There are other examples of fonts supported by figures of lions at Hereford Cathedral, and at Llanarth in Cardiganshire; and by figures of dwarfs at Crick in Northamptonshire, and at St. Mary's, Stafford.

THE FIRST MONUMENT ERECTED TO LORD NELSON.

"Nelson's Monument" at Taynuilt, Argyllshire, was the first erected to the memory of the great Admiral. On Christmas Day, 1805, two months after his



Nelson's Monument at Taynuilt.

death and a fortnight before his body arrived in England, this fine granite monolith was dragged from where it had stood for centuries, about a mile distant, and placed where it now stands, on an eminence in the village of Taynuilt. It is over 11 ft. above ground, and has attached to it a slate slab with the inscription—

"To the memory of Lord Nelson.

Erected by the Lorne Furnace Workmen 1805."

This is a rare instance of an ancient

Menhir being removed from its original site and erected to the memory of a modern hero.

The artificial platform on which it is placed will puzzle antiquaries in the future, and may even induce them to dig.

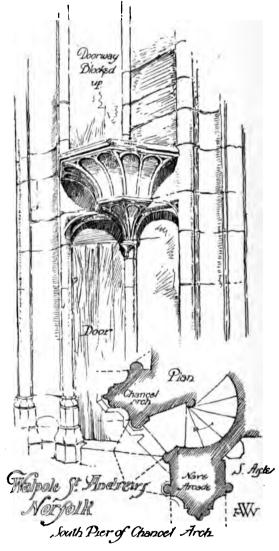
ALLAN MACNAUGHTON, M.D.

AN UNEXPLAINED FEATURE IN THE CHURCH OF WALPOLE ST. ANDREW, NORFOLK.

In a district peculiarly rich in churches of an unusually interesting character, there are two which excite more than ordinary attention—those of Walpole St. Peter and Walpole St. Andrew, Norfolk. There seems little doubt that

the Walpoles, like the neighbouring Walton and Walsoken, take their name from the so-called Roman wall or embankment in the vicinity; and here we have two large churches, within a quarter of a mile of each other, in a very thinly populated district, and both erected about the middle of the fifteenth century. Walpole St. Andrew's contains several unique features, notably, the red brick tower with stone dressings, coeval with the church; an anchor-hold between the west door and southwest buttress of the tower; and the feature here illustrated.

No satisfactory explanation of its use has been found as yet, and it would be interesting to know if one can be given. The height from the floor (about 7 feet), and the position of the door, opening directly on the small platform, seem to preclude the idea of it having formed any access to a rood-loft; and, further, there is no trace of loft or screen apparent. Indeed, they are rare in the district. spiral staircase is carried up outside in the form of a turret, giving access to the roofs, and, as in the case of so many roodloft stairs, seems too narrow to



permit of the passage of a priest in vestments.

Admitting the last difficulty, can this have been an "ambon"—and if so, would not the late date of erection be very exceptional?

A. NEEDHAM WILSON, A.R.I.B.A.

BOARD OF WORKS VANDALISM IN IRELAND.

The following paragraph appeared not long ago in the *Pall Mall Gazette*:—
"The ancient monastic ruins on the island of Innisfallen—the 'Isle of Saints'—are in process of restoration under the direction of the Irish Board of Works. A body of workmen have been busy for weeks past in clearing the walls of the ancient abbey of the masses of shrubs and ivy under which they were gradually becoming buried, and in restoring to its place the fallen masonry. Several ancient inscriptions have been cleared of their mossy



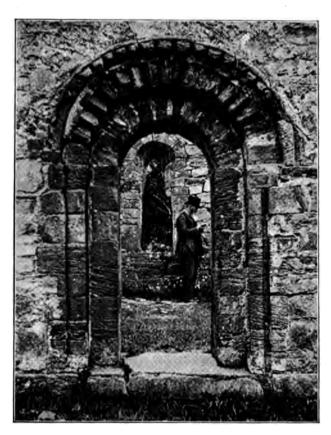
Hiberno-Romanesque Church on Innisfallen. View from S.W.

obliterations, and in the course of his examination of the ancient monuments Mr. Abbott has deciphered some interesting records, of which there is no mention in any of the histories of the island. The hittle chapel perched on a rock at the extremity of the island has been cunningly restored with the original stones, which are now held together by a cement made to imitate the mortar originally used in the construction of the building."

We have printed the last sentence in italics in order to give due prominence to what restoration means when undertaken by the Irish Board of Works.

It would appear from this that the more cunningly the new work is made VOL. I.

to imitate the old, the more successful the restoration. The early Christian remains on Innismurray and Skelig Michael have already suffered irreparable damage at the hands of the Board of Works, and unless an emphatic protest is raised by the Royal Society of Antiquaries of Ireland against such proceedings, the archæological interest of almost every ancient monument in Ireland will have been completely annihilated. Fortunately, the members of the



Western Doorway of Church on Innisfallen.

Royal Society of Antiquaries of Ireland, and of the Cambrian Archæological Association, had an opportunity, during the joint meeting of the two bodies at Killarney in 1892, of visiting the beautiful island of Innisfallen and seeing the little Hiberno-Romanesque church, before it had been subjected to the tender mercies of the Board of Works. The photographs from which the accompanying illustrations are produced were taken by Dr. George Norman, by whose courtesy we are enabled to use them.

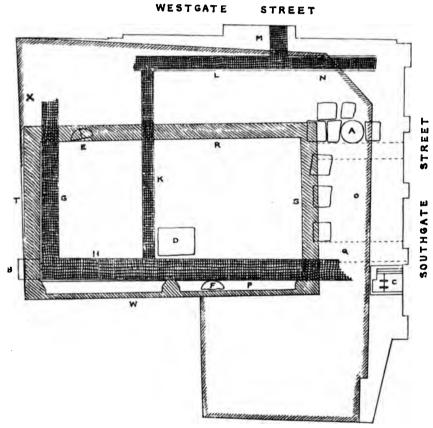
DISCOVERY OF MEDIÆVAL AND ROMAN REMAINS ON THE SITE OF THE TOLSEY AT GLOUCESTER.

INDICATIONS of the plan of the Roman town of Glevum (known to the Britons as Caer-Glou, to the Saxons as Geawanceastre, and to us as Gloucester) can still be traced by the directions of the four principal streets, which run nearly due N., S., E., and W., and cross in the centre. At the corner where Southgate Street and Westgate Street meet there stood, up to quite recently, a building in the Italian style called the Tolsey, said to occupy the site of the Forum of the Roman town. The Tolsey was the place where the tolls were paid on goods brought into the town for sale, or where the Lord of the Manor received his dues; the meaning of the name being derived from toll, and the Anglo-Saxon word sele, a hall. It corresponds with the toll-booths of Worcester and other towns. The Tolsey has been used as a Guildhall ever since Gloucester had a mayor. A rental of the borough in 1455 contains the following entry: "The stewards of the town of Gloucester hold and occupy the corner tenement near the X on the western and southern side, which was let with two shops near the door of All Saints, annexed to the same." In 1565 a building was erected containing a council chamber, and a room under it, which was reconstructed in 1602, and enlarged in 1648, by the conversion of the adjacent church of All Saints into the Sheriff's Court. This building had a wooden piazza below, with grotesque figures over the capitals, and an overhanging story with immense sashes and a balustrade above. The piazza, which projected a considerable way into Southgate Street, and caused an obstruction to the traffic, was removed, and the Tolsey otherwise improved. The latest structure was erected in 1750-2, and was used as a Post Office and Police Station until a year ago.

In August 1892 the Town Council decided to sell the Tolsey and widen Southgate and Westgate Streets, by setting back the frontage about 5 feet. The site was secured by the Wilts and Dorset Banking Co., and within the last few months the building of their new premises, from the designs of Mr. G. M. Silley, was commenced, Mr. W. Donovan being the Clerk of the Works. By the architect's kind permission Mr. Donovan has kindly been allowed to supply us with an account of the discoveries made in the course of the demolition of the old Tolsey, and the excavations made on its site for the foundations of the new Bank. Mr. Donovan has carefully watched the progress of the work, and has marked on a plan the position of all the remains that have been found. The antiquities will eventually be deposited in the Gloucester Museum; but we hope that they will be placed under cover, and not be allowed to perish miserably from exposure to the weather, as is the case with the other Roman remains at present outside the Museum.

In removing the roof of the Tolsey it was evident that, with the exception of the tie-beams, which were of roughly-hewn chestnut, the old oak timbers

from All Saints' Church had been re-used. The gutters were laid with cast lead, which no doubt covered part of the church. The roof removed appears to have been that belonging to the second Tolsey (built in 1648), as the tie-beams were cambered in the centre, instead of being straight logs of pitch-pine, like those used to carry the floor of the Council Chamber. There was no trace of the roof of the first Tolsey (built in 1565), nor of a new roof having been substituted for the old one in the third Tolsey (built in 1750-2).

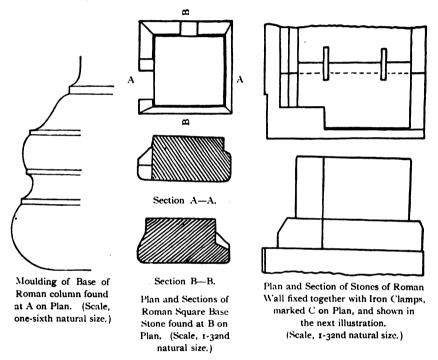


Plan showing Mediæval and Roman Remains found on the Site of the Tolsey at Gloucester. Scale, 12 feet to the inch.

In pulling down the Tolsey considerable portions of the walls of the Church of All Saints were disclosed above the ground level. The plan of the church was a rectangle, 34 feet long by 18 feet wide inside, the walls being 2 feet thick. The west wall remained standing as high as the corbel from which the coping of the gable sprang on the south side. In the middle of this wall was a handsome four-light window, the lower portions of mullions

and jambs of which were intact, with the wrought-iron transom bars in place. The tracery of the upper part of the west window was found on the north side of the west wall of the church, next to Messrs. Fisher and Son's premises, showing that it was in the Decorated style. A large hole had been made in the middle of the west wall, at the bottom, and built up with limestone rubble, so that nothing remained of the arch or doorway below the west window.

The south wall was standing at the west end, as high as the level of the corbel course, immediately below the eaves of the roof; and in it was an arcade of two pointed arches of the Decorated period, with the central column



perfect up to just above the springing of the arches. The western arch was broken through at the point by a modern window, to light a staircase.

The east and north walls of the church had been destroyed. In the course of the demolition of the church, fragments of architectural details earlier than the Decorated period were found, viz., an Early English capital, with a very remarkable dog-tooth moulding, cut obliquely; part of a Purbeckmarble shaft, probably belonging to this capital; and the base of a Norman column.

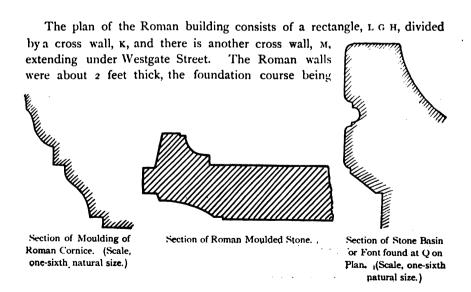
The remains found in digging the foundations of the new bank are marked on the accompanying plan.

The site of the bank is indicated by a line shaded round the edge, and the single line outside it is the old frontage of the Tolsey, projecting 5 feet further

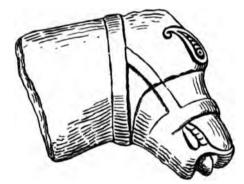
into Southgate and Westgate Streets. The plan of the church is shaded diagonally, and the Roman walls below are cross-hatched.



View of Stones of Roman Wall marked C on Plan, after the stone in front had been removed and the clamps turned upwards,



from 6 to 9 inches wider. The top of the foundation course was 11 feet below the level of the street pavement, and above this were one or two courses of large squared stones. The stones at B, D, and C were on their original beds; B is dressed into a peculiar shape, with bevelled edges. The stones at C were fastened together with two iron clamps. At A was found the moulded base of a Roman column; at E and E the portions of a large millstone; at N some Roman tiles and coins; at O a pit containing grape refuse; and at Q a moulded basin like a font, and a cornice moulding (?) near it. The building was paved with Forest of Dean stone 1 inch thick, laid on a bed of concrete 5 inches thick, below which was another course of Forest of Dean stone 1 inch thick resting on the earth. The pavement showed



Sculptured Head of Horse of Saxon date found at P on Plan.

extensive traces of fire. Samian ware has turned up in considerable abundance all over the site. Roman bricks, roofing-tiles, and coins of Constantine have also been unearthed.

One of the most interesting finds, however, was a sculptured head of a horse, at P, of Saxon date and very Scandinavian appearance, the details of the eyes being similar to those on the cross-shaft found at St. Oswald's, Gloucester, now in the Gloucester Museum, and to those of the head forming the termination of the hood-moulding of the west doorway of the nave of Deerhurst Church. This object is, as far as our experience goes, unique.

We hope to give some additional particulars when the excavations are complete.



Notes on Books.

PART I of the "HISTORY OF THE PARISH OF KILPATRICK", by JOHN BRUCE, F.S.A. Scot. (Glasgow, John Smith & Son, 1893), has reached us, and we have no hesitation in saying that if the remaining parts keep up to the same high standard of excellence, the complete work will be one of great value. The plates, which are done by the heliogravure process, are much above the average. Unfortunately, the nature of this method does not permit us to give examples, as we should have liked to do.

The geographical position of the parish of Kilpatrick, on the shores of the Clyde, has made it of importance from the earliest times. Traces of the pre-historic inhabitants exist on a moor south of Cochno House. Here, in a field called Craigpark, covered with furze and bracken, is a sandstone rock covered with cup and ring sculptures, the first of the kind discovered in Dumbarton-shire. The parish has proved exceptionally prolific in Roman remains of the first importance, which Mr. Bruce describes fully in chap. iii. This is hardly to be wondered at, as the great wall of Antoninus cut the estuary of the Clyde not far from Kilpatrick; and much light is thrown on the history of the construction of the rampart by the large number of inscribed stones discovered in the parish. Most of these have been removed to Glasgow for preservation, but we regret to learn that a Legionary stone, found in 1865, was taken away to Chicago, where all trace of it has been lost.

Mr. Bruce's book again raises the ever debatable questions of the birthplace of St. Patrick, and the site of the localities mentioned in the Arthurian legend.

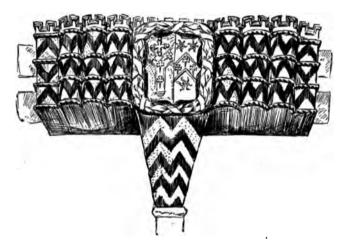
"Leadwork, Old and Ornamental, and for the most part English" (Macmillan & Co., 1893), by W. R. Lethaby, is a pretty little volume, tastefully printed, well illustrated, and appropriately bound in a cover corresponding in hue to that of the metal with which it deals. A book of the kind has been much wanted for a long time, and one cannot help wondering why it seems never to have occurred to anybody to write a treatise on the subject before. Perhaps the vulgar associations connected with plumbing made the task a distasteful one to many.

Lead is a metal which lends itself so well to artistic treatment in a variety of ways that it is really a great pity it should be used at the present day almost exclusively for the manufacture of water-pipes and roof gutters, instead of being applied to more ornamental purposes occasionally. This metal was employed to excess by the architects of the first cathedrals in this country. Mr. Lethaby remarks that "the exaggerated lead roofs of the early mediæval churches in England were in nowise dictated by utilitarian considerations. The creeping of the lead on steep surfaces, the many burnings, and the great expense in large churches, which would take literally acres of lead, made

maintenance a burden; but they liked this metal casing, and that was enough. This is still more evident in the mediæval delight in the tall leaded spires, not in their aspect as mere roof-coverings, but intrinsically as metal shrines, looking on them, with their decorations, as vast pieces of goldsmith's tabernacle work."

In pre-Norman times not only the roof, but the whole building, was covered with lead. St. Eloi is said to have covered the Church of St. Paul des Champs with sheets of lead artistically wrought; and Bede (*Eccl. Hist.*, Bk. iii, ch. 25) mentions the fact that Bishop Eadberct removed the reeds from Finan's Church at Lindisfarne, which was built entirely of hewn oak, after the manner of the Scots, and "took care to overlay the whole of it with sheets of lead, that is, both the roof and also the walls."

In connection with this matter it may be interesting to call attention to



Lead Pipe-head at St. John's College, Oxford.

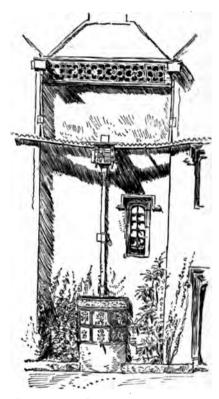
Mr. J. Park-Harrison's article in the Archaeologia Oxoniensis (Pt. iii, 1893, p. 165) on a MS. copy of Bede's Life of St. Cuthbert, in the Library of Corpus Christi College, Cambridge. In the frontispiece of this volume a crowned figure, perhaps intended for Ecgfrith, King of Northumbria, is represented receiving a book from St. Cuthbert, and in the background is a wooden building which Mr. Park-Harrison believes to be Finan's Church at Lindisfarne. If this is the case the walls are shown as being neither covered with reeds nor with lead, but apparently with oak shingles and weather-boarding. It is more probable that the building in the miniature forming the frontispiece to Bede's Life of St. Cuthbert is one of the usual conventional pieces of Byzantine architecture copied from some MS. source, than that it represents any actual church.

Leaded spires were very numerous at one time in England, but their liability to being destroyed by fire led eventually to replacing most of them

with stone structures. The spire of Old St. Paul's, rising up skywards to a height of over 500 feet, must have been a magnificent sight, as must also the

spire surmounting the central tower at Lincoln Cathedral, which is said to have been even higher. Mr. Lethaby states that the finest leaded spire now remaining in this country is the one of the thirteenth century at Long Sutton, in Lincolnshire. He says that "the four octagonal projections carry large pinnacles, 25 feet high, which at a little height disengage themselves wholly from the great flèche, but with consummate art all lean their axes inwards towards it as much as 2 feet. The wooden framing, carefully measured by Mr. Austin, shows that this grouping of lines was as much done from set purpose as the inclination of the lines in the Parthenon, of which we hear so much." There is another good example of a leaded steeple, with the sheets of lead placed herring-bone fashion, at Barnstaple.

Lead can be ornamented in many different ways, by producing patterns by means of painting, tinning, gilding, incised work, pierced work, figures cast in relief, repoussé work, etc. The chief objects of lead which exhibit



Lead Cistern at Poundisford Park, Taunton.

decorative features are sepulchral cists, coffins, fonts, roof-crestings and finials, cisterns, rain-pipe heads, gutters, and statues.

The method of ornamenting Roman coffins with scallop-shells and a lattice-work of moulded bars is tolerably well known, but we are not so familiar with decorated coffins of the mediæval period. Mr. Lethaby has done well, therefore, in giving some good illustrations of the beautiful scrolls of thirteenth-century foliage on the coffins of knights found in the Temple Church in London, in 1841.

The chapter on leaden fonts will be of considerable interest to archæologists. A useful list is given, in which twenty-eight examples are enumerated. However, the author does not appear to have come across the Rev. Dr. J. Charles Cox's paper "On Derbyshire Plumbery, or Workings in Lead", in the *Journal of the Derbyshire Archæological Society* for 1887, where a few more are mentioned. The leaden font at Wareham, in Dorset-

shire, is the oldest and best in England. It is Norman, with figures of saints in high relief.

Mr. Lethaby's illustrations of rain-pipe heads and cisterns, especially those at Poundisford Park, Taunton, and St. John's College, Oxford, which have been kindly lent by Messrs. Macmillan and Co., show decorative leadwork at its best, and give us many hints as to how our domestic architecture may be improved, whenever we succeed in again raising the now despised plumber to the level of an art-workman. This handy little book on Leadwork ought to be the means of educating public taste in such matters, so that in the course of time we may come to think of the plumber in other associations than those connected with bursting water-pipes and leaking roofs.

"Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissel." Notice préliminaire par Vilh. Thomsen. (Pp. 15, Overprint from the Proceedings of the Danish Royal Society of Sciences, Copenhagen, 1894.) For 175 years it has been known that inscriptions in an alphabet unknown, and not found elsewhere, existed in the Mongolian lands; but accurate drawings and details were first published in 1889, by the Finnish Archæological Society, Helsingfors, under the editorship of Prof. Aspelin. But since then new monuments were discovered in Southern Mongolia, near the River Orkhon, and were made public in Helsingfors in 1892. Some of these monoliths are perfect, others mutilated, and a couple are contemporary Chinese documents in honour of the Khan or Kagan Mi-ki-lien, a Turkish dynasty which ceased to rule A.D. 745, or so. The writings are arranged in vertical lines, to be read from top to bottom.

One practical method to find the vowels has been adopted by Prof. W. Thomsen. When he found two letters exactly the same, with another between them, he assumed the middle mark to be a vowel, for the words were usually divided by two stops. Afterwards, he had to find what these vowels were, and to arrange them accordingly. In this way Prof. Thomsen has shown that the alphabet consists of thirty-eight letters. Notwithstanding some doubts and difficulties, the learned Professor is right in this arrangement.

For a host of ingenious and minute observations I must refer to the overprint itself, heartily thanking Prof. Thomsen for his immense and patient labours, and congratulating him on at last having found the key to the Chinese and the A B C Mongolian documents.

George Stephens.

Kjöbenhavn, Denmark, January 1894.

"THE ISLE OF BUTE IN THE OLDEN TIME," by the Rev. JAMES KING HEWISON, F.S.A.Scot. (Messrs. Blackwood & Sons, Edinburgh, 1893), is a welcome addition to the not too numerous works on the local history of Scotland. The first volume now issued is well printed, and the illustrations are decidedly above the average, consisting of a goodly array of maps, plans, drawings to scale, and general views, by means of which the reader is able to

get as good an idea as is possible of the nature of the antiquities of Bute,



West Gable of Kilmichel Church, Bute.

without actually visiting the places where they are situated. The classified list of prehistoric monuments and relics given in Chapter III is especially valuable, and enables anyone to see at a glance what ancient remains are to

be found on the island. The number of finds of objects is remarkably small

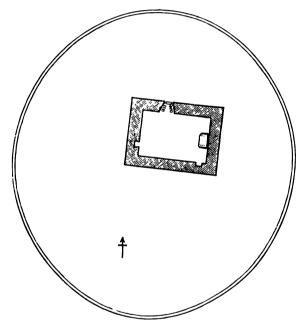


Interior of Kilmichel Church, looking S.E., and showing altar.

as compared with the number of pit-dwellings, forts, crannoges, cairns, stone circles, etc., which are tolerably abundant. This would seem to indicate that there is a good deal yet to be done in the way of exploration in Bute. A note

has already appeared in The Illustrated Archæologist on Dr. R. Munro's investigations relating to the trepanning of skulls in prehistoric times, in which the Mount Stuart example was mentioned. The whole of the circumstances connected with the discovery are minutely detailed by the Rev. J. K. Hewison, and woodcuts are given of the beautiful jet necklace and sepulchral urn of the Bronze Age found with the skull.

Amongst the rude stone monuments described in this book are two fine megalithic circles, one at Blackpark and the other at Kilmachalmaig. The early Christian remains receive a large share of attention, as they most certainly deserve. One of the earliest churches, called Kilmichel, is a dry-



Ground Plan of Kilmichel Church.

built stone oratory of the ancient Irish type. We are able, through the kindness of the Rev. J. K. Hewison, to give an exterior aud interior view of this curious building, together with a ground-plan showing the circular shape of the churchyard. The dedication of the parish church of Rothesay to St. Breock opens up many interesting questions concerning the connection between the Celtic Church in Brittany, Cornwall, and Scotland, and St. Brendan's connection with Bute affords material for a good deal of speculation. Not the least valuable feature in *Bute in the Olden Time* is the fully illustrated monograph on the Norman church of St. Blaan. A fragment of a Rune-inscribed cross-head from Inchmarnock, a cross-shaft in Rothesay churchyard, and some slabs from Kilblaan, have all been dis-

covered since Dr. Stuart's great work on the Sculptured Stones of Scotland was published.

"HAMPSHIRE NOTES AND QUERIES", reprinted from *The Hampshire Observer and Winchester News* (Winchester, *The Observer* Office, 1893), has reached its seventh volume. It contains excellent reports of the excursions of the Hampshire Field Club, and much other matter of local interest. The printing, binding, and general get-up of the work leave nothing to be desired, but it is devoid of illustrations.



Index.

Agram mummy, 54
Allen, J. Romilly, 42, 175
Alphington, font at, 252
Altar, Roman, at Lanchester, 121, 204
Anglo-Saxon brooch from Hardingstone, 128
Anvils, portable, found at Silchester, 42
Anvils, portable, 102 Chester, Half-hour in the Grosvenor Museum Chesters, Roman remains at, 250 Church, Kilmichel, 267 ——— Roman, at Silchester, 105 Saxon, at Escomb, 225 Anvils, portable, 127
"Antique Terra-cotta Lamps", 201 Cilius Avitus, monument of, 23 Cilius Avitus, monument of, 23
Cilurnum, Roman remains at, 250
Cistern of lead, Poundisford Park, 266
Clickemin, "Brough" of, 148
Clumlie, tower of, 141
Codex Siniaticus, 66
"Coinage of the European Continent", 194
"Collectanea Cantiana", 199
Cologne, Three Kings of, 14, 70
Coped stone at Durham, 118
Copleston cross, 50 Arabic glass vessel, 131
Argyllshire, sculptured tombstones of, 90 Aristio, memorial inscription of, 27
Armour, Baron de Cosson's collection of, 127 Ascia, 27 Ballafletcher, cup of, 10 Barlanetener, cup of, 10 Barclay, Edgar, 89 Bateman collection, 128 Bayford, Roman glass found at, 200 Bells, Canterbury, 241 Bench-ends, Cornish, 246 Coples on cross, 50 Cornish bench-ends, 246 Corporation plate and insignia of Wilts, 219 Coventina's well at Carrawburg, 68 Cross at Copleston, 50 Cross-base at Ramsbury, 120 Bench-ends, Cornish, 246
Bergen, horns at, 14
Biskra woman wearing penannular brooch, 166
Board of Works, vandalism of, in Ireland, 257
Book of Armagh, satchel of, 136
Book of Llan Dåv, 57
Book of St. Chad, 57
Book of Trinity College, Dublin, 135
Book-satchel, ancient Welsh, 55
Boundary stone with a good record, 55
Bowling game in Lancashire, 249
Bracteate, Upsala, 132; Vadstena, 133 Crosses, early, of Glamorganshire, 200 Cross-head at Durham, 119 Croy, brooch found at, 172 Cudworth, William, 201 Culbin sands, flint saws from, 189 Cup at Malew, 17

—— loving, of Calne, 223; of Wilton, 223

—— of Ballafletcher, 10

—— royal gold, in British Museum, 60 Bracteate, Upsala, 132; Vadstena, 133 Bradford-on-Avon, Saxon church at, 225 Brandon flint factory, 1, 126 Brooch, Anglo-Saxon, from Hardingstone, 128 Dance-shield from the Trobriands, 109 Davey, W. H., 57 Deerhurst, Saxon church at, 223 - Celtic method of wearing, 162 - Hunterston, 62, 63 - the "Tara", 174 - worn by the Kabyles of Algeria, 168 Deva, 21 Dolmen des Pierres Plattes, 251 Door-posts at Brussels, 73 worn by woman of Bussahir, 175
worn in Algeria, 166
Brooches, penannular, found in Ireland, 171
Bruce, John, 264 Doorway, Saxon, at Somerford Keynes, 46 Drum from the Trobriands, 110 Dun Carloway, 140 Durham, early Christian monuments at, 117 Brussels, door-posts at, 73
Bulleid, Arthur, 58
"Bute, Isle of, in the Olden Time", 267 Fadgar, Charter of, 51
Fagle, Roman, found at Silchester, 103 Edenhall, luck of, 13 Edenhall, luck of, 13
Edinburgh Museum, catalogue of, 61
Edward the Confessor, St., sign of, 242
Elliott, Arthur, 83, 161
Eloi, St., sign of, 243
Entry into Jerusalem, on Southwell capital, 37
Escomb, Saxon church at, 225
Ewer, towel, and basin, 247 Caine, Cæsar, 70 Calne, loving-cup of, 223; snuff-box of, 224 Candlemas, 38 Canterbury bells, 241 Capitals at Southwell, 31 Carrawburg, well at, 68 Carved door-posts at Brussels, 73 Carving, wood, in the Trobriands, 107 Cave in Jersey, 210 Celtic brooch, method of wearing, 162 Fairy cups, 16
Fiacre, St., sign of, 243
"Fians, Fairies, and Picts", 195
"Flaking" flints, 5
"Flaking" flints, method of, 6
Fletcher family, 11
Flint arrow-head in Jersey cave, 217 worn by figures on cross at Kells, worn by figures on cross at Monasterboice, 164
Centurion, memorial inscription to a, 26 Roman, and his wife, tombstone of, 28 - factory at Brandon, 126 Chad, Book of St., 57 Chapelle Sainte-Anne, door-post at, 77 ---- fish-hook in Jersey cave, 218
---- flake cut up for gun flints, 6 Charter of Eadgar, 51 --- implements in Jersey cave, 215

Flint mines at Brandon, 3
—— "Strike-a-light", 10
Font at Alphington, 252; at St. Barthélemy, Liège, 160; at Stoke Cannon, 252
Fordoun, Ogam inscription at, 124, 206

Game, bowling, 249
Glass vessel, Arabic, 131
Glastonbury, lake dwelling at, 58
Glenelg, tower at, 139
Glenluce, flint saws from, 189
Gloucester, Roman remains found at, 259
Goddard, Rev. E. H., 52, 224
Goudie, Gilbert, 149
Graham, R. C., 98
Grosvenor Museum, Chester, 20
Gun flints made from flint flake, 6; various kinds of, 9
Gwyddog, 56

Haddon, Alfred C., 112, 205
Hammer for "flaking" flints, 6; for "knapping" flints, 7; for "quartering" flints, 3
"Hampshire Notes and Queries", 271
Hardingstone, brooch from, 128
Harp, Irish, 130
Hartland, E. Sidney, 19, 196
Haverfield, F., 27, 205
Hazlitt, W. C., 194
Henry VI, sign of, 245
Hewison, J. K., 267
Hexham, Saxon church at, 231
Hill, G. F., 195
Hirvaen Gwyddawg, 56
Hodges, C. C., 136
Holy wells, 67
Hooppell, R. E., 124
Hope, R. C., 67
Horn at Ljungby, 15
Horn-books, 72
Horn of Oldenburg, 13
Horns at Bergen, 14
Horse's head, sculptured, found at Gloucester, 263
Hôtel de Ville, doorpost at, 82
Hôtel Ravenstein, doorpost at, 86
"How to Decipher Old Documents", 198

Implement, a modern stone, 248
Industry, a very ancient, 1
Innisfallen, Hiberno-Romanesque church on, 257
Inscriptions, Orkhon, 267
Insignia of Corporations in Wilts, 219

"Internationales Archiv für Ethnographie", 126

Hunterston brooch, 62

Hutcheson, Alexr., 126

James, St., of Compostella, sign of, 244 Jarrow, Saxon church at, 231 Jersey, prehistoric man in, 209 John the Baptist, St., sign of, 243

Kabyle brooch, 168
Kahun, fiint sickle from, 180
Kenelm, St., sign of, 242
Kiells, sculptured slab at, 96
Kilfinan, sculptured slab at, 93
Kilmichel Church, 270
"Kilpatrick, History of the Parish of," 264
"Knapping" flints, 8

Lake dwelling at Glastonbury, 58 VOL. I.

La Madeleine, door-post at, 75
Lambert Patras of Dinant, 160
Lamps, terra-cotta, 202
Lancashire bowling game, 249
Lanchester, Roman altar at, 121, 204
Langdon, Arthur G., 248
Last Supper, on Southwell capitals, 34
Launcells, bench-ends at, 247
Launceston Priory, 113
Leadwork, 264
Legion, 20th Roman, 21
Lethaby, W. R., 264
Lhiannan Shee, 11
"Liber Landavensis", 55
Liège, old towers at, 150
Lime-gourd from the Trobriands, 111
Lime-spatula from the Trobriands, 109, 112
Lindisfarne Gospels, 65
Liversedge, Lower Hall at, 197
Ljungby horn, 15
Llan Dáv, Book of, 57
Llantwit Major, cross at, 207
Locmariaquer, Dolmen at, 251
London signs, 69
Lovett, Edward, 10, 218, 250
Luck of Edenhall, 13
Lukis, J. W., 127

Maces, 220
Macnaughton, Allan, 255
MacRitchie, David, 126, 195
Mahaffy, J. P., 135
Malchus, ear of, 247
Malew, cup at, 17
Malmesbury, mace of, 221
Margam, cross at, 208
Marlborough, mace of, 221
"Martial Annals of York", 70
Mary Magdalene, St., sign of, 239
Mask, wedding-dance, 205
Matron, Roman, attended by her maid, tombstone of, 29
Micklegate Bar, York, 71
Monkwearmouth, Saxon church at, 231
Monument, sepulchral, of Cilius Avitus, 23
Monuments, Early Christian, at Durham, 117
Mountstuart, trepanned skull at, 53
Mousa, castle of, 138
Mummy at Agram, 54
Munro, Robert, 193
Museum, Grosvenor, at Chester, 20
Museums, notes on, 59

Nelson's monument, Taynuilt, 255 Nereabolls, sculptured slab at, 97 Norman, Philip, 69 Notre-Dame du Bon-Secours, door-post at, 74

Ogam inscription at Fordoun, 124, 206 Ogam inscription, the oldest, 124 Oldenburg horn, 13 "Old Halls of Lancashire and Cheshire", 203 Optio, sepulchral tablet of, 25 "Origins of Pictish Symbolism", 133 Orkhon inscriptions, 267 Oswald, St., 67 Owen, Edward, 57, 199

"Palæography, Hand-book of," 64 Passion, emblems of, 247 Payne, George, 199 Peel, Frank, 196

Perth, brooch found near, 172 Peter, Otho B., 116
Petrie, W. Flinders, 204
Philips, N. G., 203
Picks of deer-horn used in flint mining, 2 Pictish symbolism, 133 Pictish tower, excavation of a, in Shetland, 137 Pierres Plattes, Dolmen des, 251 Pilgrims' signs, 237 Pin, bone, 130 Pipe-head of lead, St. John's College, Oxford, 264
Plate, Corporation of Wilts, 219
Polada, flint saw from, 177 Portable anvils, 42, 127
Prehistoric man in Jersey, 209
Presentation in the Temple, on Southwell capitals, 33
Priory at Launceston, 113
Publius Rustius Crescens, tablet of, 22
Pyrites, "Strike-a-light", 214 Pyx in British Museum, 59

"Quartering" flints, 4

Rambotti, Dr., holding flint saw, 179 Ramsbury, cross-base at, 120 Record Office, Prince of Wales at Public, 50 Roc-Amadour, Our Lady of, sign of, 243 Roman altar at Lanchester, 121, 204

centurion, 26
church at Silchester, 105
eagle found at Silchester, 103 glass bottle found at Bayford, 200 matron, 29 remains at Cilurnum (Chesters), 250

remains found at Gloucester, 259 sculpture at Tockenham, 52, 127

20th Legion, 21 Royal gold cup in British Museum, 60 Rudder on Cornish bench-end, 247 Rudler, F. W., 126 Rhys, John, 55

St. Barthélemy, tower of, 158; font at, 160 St. Denis, tower at, 154; choir of, 155 St. Jacques, tower of, 156; windows of, 157 St. Jean, tower at, 153; window of, 161 Saddell, sculptured slab at, 95 Sainte-Catherine, door-post at, 76 Sainte-Chappelle, door-post opposite, 81 Sainte-Croix, tower at, 152 Sale-room, notes in the, 127
Satchel, ancient Welsh book, 55'
of Book of Armagh, 136 Saws, flint, 176

Saxon church at Bradford-on-Avon, 225; at Deerhurst, 225; at Escomb, 225; at Hexham, 231; at Jarrow, 231; at Monkwearmouth, 231

—— doorway at Somerford-Keynes, 46 —— horse's head, sculptured, 263 Scandinavian bone-pin found in Thames, 130

- Roman, at Tockenham, 52 Sculptured capitals at Southwell, 31
——horse's head, Saxon, 263
——slabs, Dolmen des Pierres Plattes, 251

Sculptured tombstones of Argyllshire, 90 Shetland, Pictish tower in, 137 Shrubsole, George W., 31 Silchester, portable anvils found at, 42; Roman city of, 99; governor's house at, 100; house near temple at, 101; Roman eagle found at, 103; guard house at, 104; Christian church at, 105 Silver, thirty pieces of, 247 Skipness, sculptured slab at, 93; tombstone at, Snuff-box of Calne, 224 Snuff-box of Calne, 224
Soldier, Legionary, 22
Somerford-Keynes, Saxon doorway at, 46;
Scandinavian sculpture at, 49
Southesk, Earl of, 133, 206
Southwell, capitals at, 31
"Spen Valley, Past and Present", 196
"Squeezes", paper, of sculptured slabs, 92
"Stake" used for "knapping" flints, 7
Stephens, George, 133, 203, 267
Stockholm, flint spear-head at, 184
Stoke Cannon, fort at, 252 Stoke Cannon, font at, 252 Stonehenge, 83
Stratton, bench-ends at, 247
"Strike-a-light" flint, 10
Stubbs, J. W., 135
Sword of State, Wootton Bassett, 222 Symbolism, Pictish, 133

"Tara" brooch, 174 Taynuilt, Nelson's monument at, 255 Thomas, St., of Canterbury, sign of, 240
Thomas, E. E., 198 Tiles, encaustic, found at Launceston Priory. Tockenham, Roman sculpture at, 52, 127 Tolsey, Gloucester, Roman remains on site of, Tombstone at Skipness, 98; of Roman centurion and his wife, 28; of Roman matron, Tombstones, sculptured, of Argyllshire, 90 Tremlett, F. S., 252 Trepanning in prehistoric times, 52 Trinity College, Dublin, Book of, 135; Gospels Trobriands, wood carving in the, 107 Tuer, Andrew, 72

Vinelz, flint saw from, 183

Wall, J. Charles, 245 Walpole St. Andrew, 255 Washing Disciples' feet, on Southwell capitals, 36 Wedding-dance mask, co. Mayo, 205 Wells, holy, 67
Well, St. Oswald's, 67; Coventina's, 68
Wilson, A. Needham, 256
Wilton, loving cup of, 223; mace of, 221
sergeant's mace of, 222

Winchcombe, St. Kenelm's shrine at, 242 Wootton Bassett, mace of, 220; sword of State of 222 Wren-box, 129

"York, Martial Annals of," 70

York, Micklegate Bar, 71 Young, Hugh W., 106, 251

Zacharias and the Angel Gabriel on Southwell

Lift of Illustrations.

Frontispiece.-Painted Fresco Pavement, Tell el Amarna. Circa 1400 B.C.
Prehistoric and modern Picks used in Flint

Mining, 2 Diagram showing method of reaching Flint

Veins, 3
"Quartering" Hammer, showing edge turned

by long use, 3
"Quartering" Flints, 4
"Flaking" ditto, 5
Flint Flake showing where four Gun-flints would

Flint Flake showing where four Gun-flints would be knapped, 6
"Flaking" Hammer, 6
Method of "flaking" a Flint, showing the basal outline of a series of flakes, 6
Steel "Stake" used in "knapping" flints, 7
"Knapping" Hammer, 7
Knapping Flints, 8
Gun and Pistol Flints, "Frenchman" Strike-a-light and Old English Tinder-box Flint or a

light, and Old English Tinder-box Flint, 9, 10

The Cup of Ballafletcher, 11

The Luck of Edenhall, 13
The Trolle-Ljungby Horn, 15
Roman Sculptured Stones in the Grosvenor
Museum, Chester.—Sign of the Twentieth
Roman Legion, Sepulchral Tablet of Publius
Rusting Grescops, Sanglebral Manument of Rustius Crescens, Sepulchral Monument of Cilius Avitus the Optio, Sepulchral Tablet of an Optio, Memorial Inscription to a Roman Centurion, Tombstone of a Roman Centurion and his Wife, Tombstone of a Roman Matron attended by her Maid, 21-29

Sculptured Norman Capitals at Southwell Minster, 33-41 Portable Anvils from Silchester, France, Spain,

and Birmingham, 44
Saxon Doorway at Somerford-Keynes, 47

Elevation of ditto, 48

Scandinavian Sculptured Stone at Somerford-

Keynes, 49
Facsimile of Charter of King Eadgar, dated

A.D. 974, 51 Roman Sculpture at Tockenham Church, 52 Trepanned Skull from Mountstuart, Bute, 53

Hirvaen Gwyddawg, the, 56 Case for a Pyx of Cuir-bouilli, in the British

Musem, 59
Royal Gold Cup in the British Museum, 60
Hunterston Brooch—Front, 62
Hunterston Brooch—Back, 63

Facsimile from Lindisfarne Gospels in the British Museum, eighth century, 65
Facsimiles of the Codex Siniaticus, fifth century; the Lindisfarne Gospels in the British Museum, eighth century; and the Gospels at Trinity College, Dublin, seventh century, 66

St. Oswald's Well, Oswestry, 67 Coventina's Well at Carrawburg, 68 Sign of the Boar's Head Tavern, now in the Guildhall Museum, 69

Sign of the Three Kings of Cologne, from Lambeth Hill, 70 Micklegate Bar, York, 71

Horn-book, 72 Some Carved Door-posts in Brussels.—Notre-Dame du Bon-Secours, La Madeleine, Sainte-Catherine, Chapelle Sainte-Anne, Hôtel Ravenstein, Old House opposite the Sainte-Chapelle, Hôtel de Ville, 74-82
Stonehenge.—Distant View, View of the Index Stone and Barrows, View showing its Orien-

tation, 85, 88, 89
Sculptured Tombstones of Argyllshire.—Kilfinan, Skipness, Saddell, Kiells, Islay; Nereabolls, Islay; Nereabolls, Islay; Skipness,

93-98 Governor's House, Silchester, excavated 1891,

House near Temple, Silchester, 1893 excavation,

Bronze Eagle from Silchester, preserved at Strathfieldsaye House, 103 Guard House, West Gate, Silchester, excavated

1890, 104 Christian Church, Silchester, from the west,

excavated 1892, 105
Wood Carving in the Trobriands.—LimeSpatula, Dance-Shield, Drums, Design burnt on a Lime-Gourd, Lime-Spatulas, 109-112 Launceston Priory, Ground Plan, 114

Encaustic Tiles from Launceston Priory, 115 Durham Cathedral, End Elevation of Gravecover found at, 117

Plan of Coped Stone found at ditto, 118 Cross-head found at ditto, Front and Back, 119
Base of Cross at Ramsbury, 120
Roman Altar found at Lanchester, 121, 122, 123

Anglo-Saxon Brooch from Hardingstone, 128 Wren-box, 129 Scandinavian Bone Pin found in the Thames,

Irish Harp, dated 1734, 130 Glass Vessel with Arabic Inscription, 131 Upsala Bracteate, the, 132 Vadstena Bracteate, the, 133

Pictish Symbols, 133-134 Satchel of the Book of Armagh, 136 Castle of Mousa, Shetland, 138

Remains of Tower at Glenelg, Inverness-shire,

139
Dun Carloway, Island of Lewis, 140
Central Area of Tower (or "Brough") of Clumlie, Shetland, looking east, 141

Ground Plan of Tower of Clumlie, 144 View in Tower of Clumlie, showing main entrance and entrance to South Chamber, 145 Brough of Clickemin, Shetland—Exterior, 148
Brough of Clickemin, Shetland—Interior, 149 Brough of Clickemin, Shetland—Interior, 149
Some Old Towers at Liège.—Ancient Base of
Restored Tower of Sainte Croix, St. Jean,
St. Denis, the Choir of St. Denis, St. Jacques,
Details of Windows of St. Jacques, St.
Barthélemy, Font by Lambert Patras of
Dinant, A.D. 1112, Window, St. Jean, 152-Christ seized by the Jews, on the shaft of the

Cross of Muiredach at Monasterboice, 164 The Baptism of Christ, on the broken Cross-shaft in Kells Churchyard, 165

Woman from Biskra in Algeria, wearing Penannular brooches, 166

Silver Brooches worn by the Kabyles of Algeria,

Silver Penannular Brooch worn by the Kabyles

of Algeria, 169
Silver Penannular Brooch, with thistle-head terminations, from co. Kildare, Ireland, 171
Silver Penannular Brooch from Croy, Inverness-shire, 172

Silver Penannular Brooch found near Perth, 172 Silver Penannular Brooch in the Museum of the Royal Irish Academy, 172

Silver Penannular Brooches in the Museum of the Royal Irish Academy, 173 The "Tara Brooch" in the Museum of the

Royal Irish Academy, 174

A Woman of Bussahir, on the Sutlej, Himala-

yas, 175 Flint Saw from the Polada Lake-Dwelling, 177

Dr. Rambotti holding Flint Saw from Polada, Egyptian Sickle from Kahun, 12th Dynasty, 180,

Egyptian Sickle from Kahun, 17th Dynasty, 182 Flint Saw from Lake-Dwelling at Vinelz, 183 Flint Spear-head in the Stockholm Museum, 184 Flint Saw from Glenluce, Scotland, 189 Flint Saws from Culbin Sands, Scotland, 189

"Hint Saw from Glenluce, Scotland, 190
"Hollow Scrapers" from Ireland, showing both
surfaces, 191
Lower Hall, Liversedge, 197
Roman Glass Bottle found at Bayford, Kent,

Terra-Cotta Lamp in Mr. Cudworth's collection, 201

Greco-Etruscan Lamps in Mr. Cudworth's collection, 202

Wedding-Dance Mask from co. Mayo, 205 The Cross of Houelt, son of Res, at Llantwit Major, 207
The Great Wheel Cross of Conbelin at Mar-

gam, 208

Sections of Coast-line and of Cave at Jersey, with various Flint Implements discovered in

the Cave, 209 to 218
Corporation Plate and Insignia of Wiltshire.—
Wootton Bassett Mace, Wilton Mace, Marlborough Mace, Wilton Great Mace, Malmesbury Mace, Wilton Sergeant's Mace, Wootton Bassett Sword of State, Loving-Cups at Wil-

ton and Calne, Snuff-Box at Calne, 219 to 224
Escomb Church, Durham.—Exterior View from
the S.W. previous to restoration; Exterior View from the S. previous to restoration; Exterior View from the S. after restoration; Exterior View from the N.E. after restora-Exterior View from the N.E. after resolu-tion; Interior View from the Chancel, looking W.; Interior View from the Nave, looking E.; Ground Plan of Church, 225-236

Pilgrims Signs.—St. Mary Magdalene, St. Thomas of Canterbury, Canterbury Bell, Walsingham, St. Kenelm, St. Edward Confessor, St. Fiacre, Our Lady of Roc-Amadour, St. John Baptist, St. James of Compostella, King Henry VI, 237-245 Bench-ends at Launcells and Stratton, Corn-

wall, 247
Diagram of Lancashire Bowling Game and Stone used, 249 Roman Street at Cilurnum, 250

Roman Street at Cilurnum, 250
Sculptured Slabs of the Dolmen des Pierres
Plattes, with Plan of the Dolmen, 251, 258
Font at Alphington, Devon, 253
Font at Stoke Cannon, Devon, 254
Monument erected to Lord Nelson, 255
South Pier of Chancel Arch, Walpole St.
Andrew, Norfolk, 256
Libert of Lorichtes

Hiberno-Romanesque Church on Innisfallen, ²⁵⁷ Western Doorway of ditto, 258

Plan of Mediæval and Roman Remains found on Site of Tolsey at Gloucester, 260

Details of ditto, 261, 262 View of Stones of Roman Wall found at ditto,

Sculptured Head of Horse of Saxon date found

Lead Pipe-head at St. John's College, Oxford, 265 Lead Cistern at Poundisford Park, Taunton,

Kilmichel Church, Bute, 268, 269, 270

VOL 1 No. 4 | PRIOR 2: 64 | [MARKE 1804.

THE

Illustrated Archæologist

PDITED BY

I. ROMILLY ALLEN, F.S.A.SCON.



Lonbon:

CHAS. J. CLARK, 4. Cincoln's Inn Fields, W.C.



MESSRS. MACMILLAN & CO.'S PUBLICATIONS.

- The History of Human Marriage. By EDWARD WESTERMARCK, Ph.D., Lecturer on Sociology at the University of Helsingfors. With Preface by Dr. A. R. WALLACE. Second Edition. 8vo. 14s. net.
- The Golden Bough. A Study in Comparative Religion. By J. G. Frazer, M.A., Fellow of Trinity College, Cambridge. Two Vols. 8vo. 28s.
- Schliemann's Excavations. An Archæological and Historical Study. By Dr. C. Schuchhardt, Director of the Kestner Museum in Hanover. Translated from the German by Eugenie Sellers. With an Appendix on the Recent Discoveries at Hissarlik by Dr. Schliemann and Dr. Dörpfeld, and an Introduction by Walter Leaf, Litt.D. Illustrated with Portraits, Maps, and Plans. 8vo. 18s. net.
- Studies of the Gods in Greece at certain Sanctuaries recently
 EXCAVATED. Being Eight Lectures given in 1890 at the Lowell Institute. By
 LOUIS DYER, B.A.Oxon., late Assistant Professor in Harvard University. Extra Cr. 8vo.
 8s. 6d. net.
- Mythology and Monuments of Ancient Athens. Being a Translation of a Portion of the Allica of Pausanias By Margaret de G. Verrall. With Introductory Essay and Archeological Commentary by Jane E. Harrison, Author of Myths of the Odyssey, Introductory Studies in Greek Art. With Illustrations and Plans. Cr. 8vo. 16s.
- Essays on Art and Archæology. By Sir CHARLES THOMAS NEWTON, C.B., D.C.L., LL.D., Corresponding Member of the French Institute, and Hon. Fellow of Worcester College, Oxford. 8vo. 12s. 6d.

 Ancient Rome in the Light of Recent Discoveries. By
- Ancient Rome in the Light of Recent Discoveries. By RODOLFO LANCIANI, LL.D. Harv., Professor of Archaeology in the University of Rome, Director of Excavations for the National Government and the Municipality of Rome, etc. With 100 Illustrations. Small 4to. 24s.
- Pagan and Christian Rome. By RODOLFO LANCIANI, Author of Ancient Rome in the Light of Recent Discoveries. Profusely Illustrated. Small 4to. 24s.

MACMILLAN & CO., LONDON.

THE BRITISH RECORD SOCIETY, Limited.

THE INDEX LIBRARY.

Annual Subscription, One Guinea. Published Quarterly.

Contains Indexes, Calendars, and Abstracts of British Records.

Hon. Sec.: E. A. FRY, Esq., 172, Edmund Street, Birmingham. Agent: Chas. J. Clark, 4, Lincoln's Inn Fields, W.C.

THE AMERICAN ANTHROPOLOGIST.

An Illustrated Magazine of Ninety-six Pages.

Published Quarterly, under the Auspices of the Anthropological Society of Washington.

Among its recent Contributors are-

Ad. F. Bandelier, Alexander Melville Bell, James H. Blodgett, Franz Boas, John G. Bourke Daniel G. Brinton, Swan M. Burnett, A. F. Chamberlain, Frank Hamilton Cushing, J. Owen Dorsey, J. Walter Fewkes, Robert Fletcher, George Bird Grinnell, Albert S. Gatschet, John M. Gregory, W. T. Harris, J. N. B. Hewitt, F. W. Hodge, Walter J. Hoffman, W. H. Holmes, Walter Hough, D. S. Lamb, F. A. March, Otis T. Mason, Washington Matthews, W. J. McGee, J. D. McGuire, James Mooney, James C. Pilling, J. W. Powell, A. R. Spofford, A. M. Stephen, Cyrus Thomas, William Wallace Tooker, Lester F. Ward, James C. Welling.

A QUARTERLY BIBLIOGRAPHY OF ANTHROPOLOGIC LITERATURE,

Compiled by Dr. ROBERT FLETCHER, is a valuable feature of each issue.

Subscription, \$3 per annum.

AMERICAN ANTHROPOLOGIST, 1315, CORCORAN STREET, WASHINGTON, D.C.

DAVID NUTT, 270-27I, STRAND.

- D. NUTT has the Largest Stock of Foreign Books, New and Second-hand, in the Kingdom. Classified Catalogues of the Second-hand Stock are issued regularly, and will be sent post-free to gentlemen stating the subjects in which they are interested. A Monthly Classified List of New Continental Publications will also be sent upon receipt of 15. to cover postage, and the following Catalogues will be sent on receipt of stamps:—Standard French Literature, with Index (2d.); Standard German Literature (1d.); Standard Italian, Spanish, and Portuguese Literature (1d.); Editions of the Greek and Latin Classics (2d.); Works relating to Classical Antiquity (2d.).
- D. NUTT offers his services to procure all Foreign Works, whether out of print or not.
- D. NUTT will forward regularly his Prospectuses of limited issue books for the Scholar, the Bibliophile, and the Folk-lorist, to gentlemen giving their name and address.
- D. NUTT publishes FOLK-LORE, the organ of the Folk-Lore Society (quarterly, each No. 3s. 6d.); THE CLASSICAL REVIEW (ten Nos. a year, each 1s. 6d.); THE JEWISH QUARTERLY REVIEW (each No. 3s.); THE BABYLONIAN AND ORIENTAL RECORD (monthly, 1s. 6d. each No.).
- D. NUTT is the publisher of the BIBLIOTHÈQUE DE CARABAS; the TUDOR TRANSLATIONS; the PRE-TUDOR TEXTS. Prospectuses of these series will be forwarded on application.
- D. NUTT has published Sommer's edition of Malory's MORTE DARTHUR, the only one which gives the exact text printed by Caxton, and which discusses the relation of Malory to his French and English sources (3 vols. 4to, £2 10s.); Jacobs' edition of James Howell's FAMILIAR LETTERS, the only one with notes and full Index (2 vols. 8vo, 24s.); WAIFS AND STRAYS OF CELTIC TRADITION (4 vols. 8vo, £2 1s.); STUDIES ON THE LEGEND OF THE HOLY GRAIL, by Alfred Nutt (10s. 6d.); PAINTER'S PALACE OF PLEASURE, edited by J. Jacobs (3 vols. 4to, £2 10s.), and other important works for the study of English and Celtic romance and literature.
- D. NUTT has published Defoe's COMPLEAT ENGLISH GENTLEMAN, edited for the first time, and from the author's autograph, by K. D. Buelbring, Ph.D. (8vo, 12s.); THE SONNETS OF WILLIAM SHAKESPEARE, edited, with a discussion as to the identity of Mr. W. H. and the "Dark Lady", by Thomas Tyler (8vo, 12s.); THE LETTERS OF A PORTUGUESE NUN, edited and translated, with Historical Introduction, by Edgar Prestage (12mo, 7s. 6d.); THE WOMEN OF TURKEY AND THEIR FOLK-LORE, by Miss L. M. Garnett and J. S. Stuart-Glennie (2 vols. 8vo, £1 6s. 6d.); MYTH AND RELIGION, by the Rev. James Macdonald (8vo, 7s. 6d.); THE VISION OF MAC CONGLINNE, a 12th century Irish Wonder Tale, edited and translated by Professor Kuno Meyer (8vo, 10s. 6d.).

TOPOGRAPHICAL SECTION

GENTLEMAN'S MAGAZINE LIBRARY.

The First Volume contains-

Bedfordshire, Berkshire, and Buckinghamshire.

The Third Volume contains-

Derbyshire, Devonshire, and Dorsetshire.

The Second Volume contains-

The Fourth Volume contains-

Cambridgeshire, Cheshire, Cornwall, and Cumberland.

Durham, Essex, and Gloucestershire.

Other Volumes will follow at short intervals.

THE publication of the old Gentleman's Magazine covered a period of over 130 years—from 1731 to 1868. During this period a vast amount of very valuable information on Local History was stored up in its pages, which is recorded nowhere else. This matter was not at the time considered sufficiently important to be incorporated in the Topographical Works, or in the County Histories, though it is of the greatest value as enabling the reader of the present day to take a correct and competensive view concerning the history and condition of our native land during the period the magazine covers.

The Gentleman's Magazine Library is a republication of the contents of the old magazine classified under subjects, so that students may have all the accumulated information it contained on their special subjects arranged in a handy form ready for easy reference.

that students may have all the accumulated information it contained on their special subjects arranged in a nandy form ready for easy reference.

The Topographical Volumes of the Library contain a mass of valuable information concerning the Counties of England, which is of the greatest interest to Residents, Topographers, Antiquaries, and others. Some idea of the wide extent of the information, and the variety of topics treated of in the volumes, will be gained from the following list of subjects, which, among others, are found in each County:—

Curious Land Tenures and Manor Rights - Epitaphs, Inscriptions, Sculpture, and Brasses-Descriptions of Churches no longer existing—Genealogy, Heraldry, Family History, and Pedigrees—Picture Galleries and Celebrated Libraries—Roman Inscriptions, Remains, and Roads—Remarkable Trees—Celebrated Men and Families—Family Seats, Historic Mansions, and Domestic Architecture - Ancient Inns and Bridges - Discoveries of Coins, Human Bones, and Relice-Mansions, and Domestic Architecture—Ancient Inns and Bridges—Discoveries of Coins, Human Bones, and Belics—Derivations of Local and Family Names—Ancient Crosses and Sunic Inscriptions—Curious Rustic Customs and Local Traditions—Ancient Guilds and Corporations—Bells and Bell-ringing, and Inscriptions on Bells—Popular Superstitions and Charms—Church Architecture, Decorations, and Vessels—Tumui, Cromlechs, and Barrows—Holy Wells and Celebrated Springs—Colleges, Schools, and School Buildings—Monastic Orders, Abbeys, Priories, and Oratories—Beacon Fires and Signals—Local Trades and Industries—Collections of Armour and Weapons—etc.

The information concerning each county is arranged alphabetically, and a copious Index puts the stores of information at the disposal of the reader. The Volumes are sold separately, except in the case of the restricted editions on Hand-made

The Gentleman's Magazine Library is issued in handsome demy 8vo volumes, of from 300 to 350 pages each, tastefully printed in old-faced type, on untique paper, handsomely bound.

1. The Ordinary Edition (number nurestricted), published at 7s. 6d., is issued to Subscribers at 6s. per volume.

2. An Edition of 250 copies only, price 10s. 6d. for Subscribers, has been printed on Hand-Made paper and bound in Roxburgh, at 8s. 3d. per volume. Of these very few remain unappropriated.

3. Fifty Large-paper copies on Hand-made paper, and bound in Roxburgh, have been printed, and are sold to Subscribers at 21s. per volume. Only a very small number of these are now left.

In the cases of Nos. 2 and 3, Subscribers order the whole series, so that they way secure a uniform and unbroken set of all the volumes that are issued.

the volumes that are issued.

ELLIOT STOCK, 62, PATERNOSTER ROW, LONDON, E.C.

NOW READY, in one large 8vo Vol., pp. xl-600; price, cloth, 31s. 6d. Roxburgh, gilt top, £2 2s.

THE LAKE DWELLINGS OF EUROPE.

ROBERT MUNRO, M.D., M.A., F.R.S.E.,

Secretary of the Society of Antiquaries of Scotland; Honorary Member of the Royal Irish Academy; Honorary Fellow of the Royal Society of Antiquaries of Ireland; Extraordinary Member of the Friesch Genootschap, Holland; Membre Correspondant de la Societté d'Archéologie de Bruxelles; Etc., etc.

THIS work aims at putting into the hands of general readers an epitome of the essential facts and results hitherto disclosed by lacustrine investigations in Europe. It contains illustrations of upwards of 2,100 objects, together with numerous sketch-maps, plans, sections, etc.; also a voluminous bibliography of lake-dwelling researches which, from its completeness, cannot fail to be of much practical use to archæologists.

EXTRACTS FROM PUBLISHED OPINIONS OF THE WORK.

PROFESSOR BOYD DAWKINS. "He has brought to his task qualities of a high order."—Nature.

SIR JOHN EVANS. ". . . . His admirable and comprehensive work."—Archaological Journal.

PROFESSOR HUXLEY. "Dr. Munro's excellent work on the Lake Dwellings of Europe."—Nineteenth Century.

DR. Voss (Direktor am K. Museum für Völkerkunde, Berlin). "Ein Werk welches sich durch Zuverlässigkeit und Uebersichtlichkeit auszeichnet und gewissermassen als ein Handbuch der Pfahlbautenkunde dem Anfänger als ein sicherer Führer und dem Forscher als ein unentbehrliches Nachschlagebuch angelegentlichst zu empfehlen ist."—Verhand. der Berliner Anth. Gessellschaft.

M. S. REINACH (Museum St.-Germain). "Un de ces livres excellents comme l'Angleterre seule en possède jusqu'à présent sur les grands chapitres de l'archéologie préhistorique."—Revue Archéologique.

CASSELL & COMPANY (Ltd.), LONDON, PARIS, and MELBOURNE,

Chas. J. Clark's Announcements.

Now Ready, Imperial 4to, cloth gilt, price 25s.

SOME OLD WILTSHIRE HOMES.

With Short Notices concerning their Memorials and Associations.

By S. J. ELYARD.

This collection of sketches of Old Wiltshire Homes includes some of the most noteworthy

buildings in the county.

Although principally confined to the country residences, manorial and otherwise, of by gone Wiltshire gentry, a few town and village houses have been inserted on account of their great architectural value. Amongst these latter are the Church House at Salisbury—a well-nigh unique specimen of a mediaval town mansion: and the Porch House at Potterne—a fine example of what is very rare in Wiltshire, a fifteenth-century timber-house.

In a county as rich in ancient houses as Wilts, it would be impossible to make a selection

that included all the more interesting houses of each period. Examples have, therefore, been given of all the various styles, without considering whether each was or was not the best

obtainable.

Just Published, in Super Royal 8vo, with Sixty Illustrations, cloth gilt, price 15s.

THE MARTIAL ANNALS OF THE CITY OF YORK.

BY THE REV. CÆSAR CAINE, F.R.G.S.,

Formerly A.C. to H.M. Troops, York Garrison.

NOTICES OF THE PRESS.

"Is at once comprehensive, well collated, admirably illustrated, and altogether an édition de luxe. . . . We do not hesitate to declare that Mr. Caine's new work stands unique amongst the histories of this ancient city, and, furthermore, will rank as an important contribution to the military annals of Great Britain."—Yorkshire

"A work of unusual interest. . . . Mr. Caine has done his work in a conscientious spirit, going to original authorities, prosecuting local inquiries for himself, and personally taking some of the photographs from which many of his admirable illustrations are reproduced."—*Yorkshire Post.*"Mr. Caine has collected and arranged in lucid order all the materials bearing on the numerous military in the history of the City, and the result is a very entertaining and useful work."—*Yorkshire Herald.*

episodes in the history of the City, and the result is a very entertaining and useful work."—Yorkshire Herald.
"A handsome and finely-illustrated volume by a former Chaplain of York Garrison, in whom the spirit of antiquarian research has obviously been directed by the sympathies incident to an Army Chaplain's vocation."—

antiquarian research has solved.

The Times.

"A very interesting volume."—Daily Graphic.

"The book is lucid, concise, and adequately illustrated."—Black and White.

"This fine volume is a well-compiled history of the City of York, covering the whole period from the time of the Romans to the present day. . . To military men the book will appeal very strongly, and we should not be surprised to hear the volume was on the table of every mess-room in the kingdom."—Publishers Circular.

"An elaborate work. . . . The account of Stuart times is excellent."—The Gentlewoman.

A Dissertation on Antique Terra-Cotta Lamps

generally, with special reference to the Author's own Collection. By WILLIAM CUD-WORTH, Bradford, Author of *Life and Correspondence of Abraham Sharp; Round about Bradford*, etc. Small 4to, illustrated, price 2s.

Descriptive Catalogue of Charters in the Possession of the Right Hon. VISCOUNT COBHAM, preserved at Hagley Hall. By I. H. JEAVES, of the

British Museum. Royal 8vo, buckram, price 15s.

Cartularium Saxonicum: A Collection of Charters relating to Anglo-Saxon History. Edited by W. DE GRAY BIRCH, F.S.A. Parts XXIX, XXX, XXXI, now ready, completing the Series. A few complete sets for sale, price, Vols. I and II 31s. 6d. each, Vol. 111 35s.

The Anglo-Saxon Charter of Oslac, Duke of the South Saxons,

A.D. 780, with Autotype Facsimile and Translation by W. DE GRAY BIRCH, F.S.A. Subscription price 5s. Also by the same:

The Anglo-Saxon Charter of King Edward the Confessor to Coventry Minster. With Autotype Facsimile and Translation. Subscription price 5s.

Historical Chart and Notes on the Origin of the British VICTORIAN MONARCHY. By R. DUPPA LLOYD, F.R. Hist. S. 8vo. Price 5s.

CHAS. J. CLARK'S QUARTERLY PUBLICATIONS.

- The Illustrated Archæologist. Edited by J. Romilly Allen, Esq., F.S.A.Scot. Super Royal 8vo, with many Illustrations. Price, per Part, 2s. 6d.
- The Journal of the British Archæological Association. Large 8vo. Illustrated with Woodcuts and Engravings. Price, per Part, 7s. 6d.
- Archæologia Cambrensis, the Journal of the Cambrian Archæological Association. 8vo. Many Illustrations. Price, per Part, 7s. 6d.
- Wiltshire Notes and Queries, an Illustrated Antiquarian and Genealogical Magazine. 8vo. Price, per Part, 1s. 6d. Annual Subscription, post free,
- Chas. J. Clark's "Literary Circular," containing Lists of the Publications of the Hakluyt Society, the British Archæological Association, the Cambrian Archæological Association, the British Record Society, the Index Society, the Oriental Translations Fund, and of other Works of a similar character, will be forwarded post free on application.

4, LINCOLN'S INN FIELDS, LONDON, W.C.

Hants Notes & Queries. Vol. VII, Quarto, Cloth, 160 pp. Price 3s. 6d. Post free, 3s. 9d. Uniform with Vols. I, II, III, IV, V, and VI, some of which are now out of print. The only Antiquarian medium in the county. Leading Local Authorities contribute Papers of original research in Parochial and Municipal Archives. Records of County Families Churches Maners Monneyets. search in Parochai and Municipal Archives. Records of County Families, Churches, Manors, Monuments, and Articles of Topographical, Archaeological, and Historical value. Special Series of Papers on the WHITES OF SELBORNE AND FYFIELD, by the Rev. R. H. CLUTTERBUCK, F.S.A. Communications bearing on the History and Antiquities of the county are welcomed.

Gloucestershire Notes & Queries. Edited by W. P. W. PHILLIMORE, M.A., B.C.L. Founded by the late Rev. BEAVER H. BLACKER, M.A., in 1878. New Series, Illustrated, commenced with the number for January, 1891. Published Quarterly, price each Part, 15. 6d.; to annual prepaid Subscribers, 5s. 6d., post free. Subscribers names and payments received by the Editor, 124, Chancery Lane, London. The work supplied direct by him, or through any Bookseller, by SIMPKIN MARSHALL, HAMILTON, KENT, AND CO., Ltd., 23, Paternoster Row, E.C.

History of St. Mary Bourne, with A listory of St. Mary Bourne, with an account of the Manor of Hurstbourne Priors, Hants. By Joseph Stevens. Tastefully printed in Old Style, Imperial 8vo, 374 pages, with 16 plates, price 15s. London: Chas. J. Clark, 4, Lincoln's Inn Fields, W.C.

"This creditable specimen of local work shows how much may be accomplished by a keen and intelligent observer, even in a very limited sphere and among ordinary surroundings. It is distinctly a useful addition to Hampshire topography."—

Athenaum.

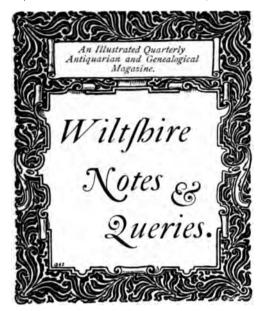
"A more complete village history probably never was written . . . It is a History of St. Mary Bourne, and a very great deal more."—Reading Observer.

Anobium Eroditum, the devouring book-worm, turns up its nose (and its toes) at Stickphast Paste.

Lincolnshire Notes & Queries. A Quarterly Journal devoted to the Antiquities, A Quarterly Journal devoted to the Antiquities, Parochial Records, Family History, Traditions, Folklore, Quaint Customs, etc., of the County. Edited by the Rev. J. CLARE HUDSON, M.A., Vicar of Thornton, Horncastle; and E. Mansel Sympson, M.A., M.D., Lincoln. Price 18. 6d. per Quarter. Annual Subscription (prepaid), 5c., or by post, 5s 4d. London: Chas. J. Clark, 4, Lincoln's Inn Fields, W.C. Horncastle: W. K. MORTON, 27, High Street.

Armorial Families. Compiled and edited by ARTHUR CHARLES FOX-DAVIES. It is intended to publish in the year 1894 the first issue of this work, which it is believed will the first issue of this work, which it is believed will be the first attempt to collect in an available form a Compendium of all Armorial Bearings legitimately in use, and a complete Index of all people who are genuinely entitled to bear them. Engraved Plates of Armorial Bearings, taken in every case from the original records, will be inserted in the volume to the number of Six or Seven Hundred. A full Prospectus, with Information Form for particulars for insertion in the work, has been issued, and may be obtained from Chas. I. Clark. 4. Lincoln's Inn Fields. W.C. from CHAS. J. CLARK, 4, Lincoln's Inn Fields, W.C. Edinburgh: T. C. and E. C. JACK.

Chronicles of Greenford Parva; or, Perivale, Past and Present. With divers Historical, Archeological, and other Notes, Traditions, etc., relating to the Church and Manor, and the Brent Valley. By JNO. ALLEN BROWN, F.G.S., F.R.G.S., etc. Author of "Palæolithic Man in N.W. Middlesex", etc. Foolscap 4to, cloth, price 10s. 6d.; large paper copies, 15s. With full-page and other Illustrations and Old Map. London: CHAS. J. CLARK, 4, Lincoln's Inn Fields, W.C.



Rev. Hugh Stephens, Sarum.— Trowbridge Castle.
—Machinery Disturbances in Wiltshire.—Henry Sherfield, of Lincoln's Inn.—Whorwellsdon Hundred.

MISCELLANEA.

Price 1s. 6a.; Annual Subscription, post free, 5s. 6d.

COMMENCED MARCH 1893.

CONTENTS OF No. 4.-DEC. 1893.

NOTES. — Marshwood House, Dinton. — Some Wiltshire Folk-lore (cont.). — The Hyde Family and Trowbridge. — Children's Games. — Wiltshire Worthies. V.—Dr. Raleigh. VI.—Stephen Duck. Old Magazine Extracts. — Langford Family. — A Wiltshire Parish Council. — An Old Medical Remedy. — Old View of Bradford. — Actor's Ruse at Salisbury.

QUERIES. — Wiltshire Book-Plates. — Tyse, — Crumwell.—Aston.—Johnson —Cathedral of Old Sarum.—Bribery at Elections.—The Manor of Trowbridge.—Unknown Parish Register.—Epitaph to Bishop Jewell.—Dugdale of Wilts.— Primitive Cave-Dwellings.

REPLIES.—An Old Salisbury Pageant.--Warminster Hang Fair.--Hour-Glasses in Churches.—

NOTES ON BOOKS.

ILLUSTRATIONS.— Marshwood House, Dinton. —View of Bradford about 1813.—Dugdale Facsimile Signatures.—Plan of Site of Trowbridge Castle.

No. 5, March 1894, ready shortly.

LONDON: CHAS. J. CLARK, 4, LINCOLN'S INN FIELDS, W.C.

DORSET RECORDS.

No. I. Now READY.

EDITORS:

EDW. ALEX. FRY,

Hon. Sec. of The British Record Society, Limited:

Author of "A Descriptive Catalogue of Post Cards", 172, Edmund Street, Birmingham. GEORGE S. FRY,

Hon. Editor of THE BRITISH RECORD SOCIETY, LIMITED,

Inglewood, Upper Walthamstow Road, Walthamstow.

Issued Quarterly, in Royal 8vo.

Annual Subscription, 10s. 6d.

THE County of Dorset not possessing a Record Society such as exists in Lancashire, Cheshire, Norfolk, Hampshire, Somerset, etc., it is proposed in this series to issue such Records, Calendars, etc., as are usually printed by County Record Societies, including a much-neglected branch of local Documents, namely: Parish Registers.

The Records proposed to be taken in hand are: Calendars of Dorset Wills preserved in the Prerogative Court of Canterbury; Calendar of Wills at Blandford; Full Abstracts of Dorset Prerogative Wills, giving all the genealogical, topographical, and other interesting contents of such Wills; Calendars and Full Abstracts of Dorset Inquisitiones post mortem: Dorset Feet of Fines; Subsidy Rolls; Court Rolls, etc., etc., together with Transcripts of Registers of Parishes within the County of Dorset.

About 200 Subscribers of 10s. 6d. each are needed, with which number the Editors will be able to print some 250 pages annually.

A limited number of copies will be printed, so that the Series will soon be scarce and valuable.

Each Section will have its own pag nation, and as completed, will form distinct volumes and become Standard Works of Reference which cannot be superseded.

Intending Subscribers should send their names to either of the Editors, or to the Agent,

LONDON: CHAS. J. CLARK. 4. LINCOLN'S INN FIELDS, W.C.

THE

Illustrated Archæologist.

MARCH, 1894.

C	0	N	T	F	N	TS	ť

ILLUSTRATIONS.—Wootton Bassett Mace. — Wilton Mace. —Marlborough Mace. —Wilton Great Mace. —Malmesbury Mace. —Wilton Sergeant's Mace. —Wootton Bassett Sword of State. —Loving-Cups at Wilton and Calne. —Snuff-Box at Calne. ESCOMB CHURCH, DURHAM. By CHARLES C. HODGES ILLUSTRATIONS.—Exterior View from the S. W., previous to Restoration.—Exterior View from the S. previous to Restoration.—Exterior View from the S. after Restoration.—Exterior View from the Nave, looking E.—Ground Plan of Church. PILGRIMS' SIGNS. By J. CHARLES WALL ILLUSTRATIONS.—Sign of St. Mary Magdalene.—Of St. Thomas of Canterbury (3).—Canterbury Bell Signs.—Walsingham Sign.—Of St. Kenelm.—Of St. Edward Confessor.—Of St. Fiacre.—Of our Lady of Roc-Amadour.—Of St. John Baptist.—Of St. James of Compostella.—Of King Henry VI. NOTES ON ARCHÆOLOGY AND KINDRED SUBJECTS.—On Cornish Bench Ends, by Arthur G. Langdon.—A Modern Stone Implement, by Edward Dovett.—On Recent Excavations at Cilurnum, by Hugh W. Young.—Dolmen des Pierres Plattes, Locmariaquer, by Admiral F. S. Tremlett.—The Fonts at Alphington and Stoke Cannon, near Exeter.—The First Monument erected to Lord Nelson, by ALLAN MACNAUGHTON, M.D.—An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk, by A. Needham Wilson, A.R.I.B.A.—Board of Works Vandalism in Ireland.—Discovery of Mediaval and Roman Remains on the Site of the Tolsey at Gloucester ILLUSTRATIONS.—Bench-ends at Launcells and Stratton, Cornwall.—Diagram of Lancashire Bowling Game, and Stone used.—Roman Street at Cilurnum.—Sculptured Slabs of the Dolmen des Pierres Plattes, with Plan of the Dolmen.—Font at Alphington, Devon.—Font at Stoke Cannon, Devon.—Monument erected to Lord Nelson,—South Pier of Chancel Arch, Walpole St. Andrew, Norfolk.—Hiberno-Romanesque Church on Innisfallen.—Western Doorway of ditto.—Plan of Church and Roman Remains found on Site of the Tolsey at Gloucester, with various Details. NOTES ON BOOKS.—Mr. Bruce's History of the Parish of Kilpatrick.—Mr. W. R. Lethaby's Leadwork, Old and Ornamental.	PREHISTORIC MAN IN JERSEY. By EDWARD LOVETT	209
ILLUSTRATIONS.—Exterior View from the S. W., previous to Restoration.—Exterior View from the S. previous to Restoration.—Exterior View from the S. after Restoration.—Exterior View from N.E. after Restoration.—Exterior View from N.E. after Restoration.—Exterior View from N.E. after Restoration.—Exterior View from the Nave, looking E.—Ground Plan of Church. PILGRIMS' SIGNS. By J. CHARLES WALL ILLUSTRATIONS.—Sign of St. Mary Magdalene.—Of St. Thomas of Canterbury (3).—Canterbury Bell Signs.—Walsingham Sign.—Of St. Kenelm.—Of St. Edward Confessor.—Of St. Fiacre.—Of our Lady of Roc-Amadour.—Of St. John Baptist.—Of St. James of Compostella.—Of King Henry VI. NOTES ON ARCHÆOLOGY AND KINDRED SUBJECTS.—On Cornish Bench Ends, by ARTHUR G. LANGDON.—A Modern Stone Implement, by EDWARD LOVETT.—On Recent Excavations at Cilurnum, by HUGH W. YOUNG.—Dolmen des Pierres Plattes, Locmariaquer, by Admiral F. S. Tremlett.—The Fonts at Alphington and Stoke Cannon, near Exeter.—The First Monument erected to Lord Nelson, by ALLAN MACNAUGHTON, M.D.—An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk, by A. NEEDHAM WILSON, A.R.I.B.A.—Board of Works Vandalism in Ireland.—Discovery of Mediaval and Roman Remains on the Site of the Tolsey at Gloucester ILLUSTRATIONS.—Bench-ends at Launcells and Stratton, Cornwall.—Diagram of Lancashire Bowling Game, and Stone used.—Roman Street at Cilurnum.—Sculptured Slabs of the Dolmen des Pierres Plattes, with Plan of the Dolmen.—Font at Alphington, Devon.—Font at Stoke Cannon, Devon.—Monument erected to Lord Nelson.—South Pier of Chancel Arch, Walpole St. Andrew, Norfolk, Hiberno-Romanesque Church on Innisfalre.—Western Doorway of ditto.—Plan of Church and Roman Remains found on Site of the Tolsey at Gloucester, with various Details. NOTES ON BOOKS.—Mr. Bruce's History of the Parish of Kilpatrick.—Mr. W. R. Lethaby's Leadwork, Old and Ornamental.—Prof. Thomsen's Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissei, by Prof. G. Stephens.—Rev. J. K. Hewison's Isle of Bute in the	By the Rev. Ed. H. Goddard	219
ILLUSTRATIONS.—Sign of St. Mary Magdalene.—Of St. Thomas of Canterbury (3).—Canterbury Bell Signs.—Walsingham Sign.—Of St. Kenelm.—Of St. Edward Confessor.—Of St. Fiacre. —Of our Lady of Roc-Amadour.—Of St. John Baptist.—Of St. James of Compostella.—Of King Henry VI. NOTES ON ARCHÆOLOGY AND KINDRED SUBJECTS.—On Cornish Bench Ends, by Arthur G. Langdon.—A Modern Stone Implement, by Edward Lovett. —On Recent Excavations at Cilurnum, by Hugh W. Young.—Dolmen des Pierres Plattes, Locmariaquer, by Admiral F. S. Tremlett.—The Fonts at Alphington and Stoke Cannon, near Exeter.—The First Monument erected to Lord Nelson, by Allan Macnaughton, M.D.—An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk, by A. Needham Wilson, A.R.I.B.A.—Board of Works Vandalism in Ireland.—Discovery of Mediaeval and Roman Remains on the Site of the Tolsey at Gloucester Illustrations.—Bench-ends at Launcells and Stratton, Cornwall.—Diagram of Lancashire Bowling Game, and Stone used.—Roman Street at Cilurnum.—Sculptured Slabs of the Dolmen des Pierres Plattes, with Plan of the Dolmen.—Font at Alphington, Devon.—Font at Stoke Cannon, Devon.—Monument erected to Lord Nelson.—South Pier of Chancel Arch, Walpole St. Andrew, Norfolk.—Hiberno-Romanesque Church on Innisfallen.—Western Doorway of ditto.—Plan of Church and Roman Remains found on Site of the Tolsey at Gloucester, with various Details. NOTES ON BOOKS.—Mr. Bruce's History of the Parish of Kilpatrick.—Mr. W. R. Lethaby's Leadwork, Old and Ornamental.—Prof. Thomsen's Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissei, by Prof. G. Stephens.—Rev. J. K. Hewison's Isle of Bute in the Olden Time.—Hampshire Notes and Queries	ILLUSTRATIONS.—Exterior View from the S.W., previous to Restoration.—Exterior View from the S. previous to Restoration.—Exterior View from the S. after Restoration.—Exterior View from N.E. after Restoration.—Interior View from the Chancel, looking W.—Interior View from	225
Ends, by Arthur G. Langdon.—A Modern Stone Implement, by Edward Lovett. On Recent Excavations at Cilurnum, by Hugh W. Young.—Dolmen des Pierres Plattes, Locmariaquer, by Admiral F. S. Tremlett.—The Fonts at Alphington and Stoke Cannon, near Exeter.—The First Monument erected to Lord Nelson, by Allan Macnaughton, M.D.—An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk, by A. Needham Wilson, A.R.I.B.A.—Board of Works Vandalism in Ireland.—Discovery of Mediæval and Roman Remains on the Site of the Tolsey at Gloucester Illustrations.—Bench-ends at Launcells and Stratton, Cornwall.—Diagram of Lancashire Bowling Game, and Stone used.—Roman Street at Cilurnum.—Sculptured Slabs of the Dolmen des Pierres Plattes, with Plan of the Dolmen.—Font at Alphington, Devon.—Font at Stoke Cannon, Devon.—Monument erected to Lord Nelson.—South Pier of Chancel Arch, Walpole St. Andrew, Norfolk.—Hiberno-Romanesque Church on Innisfallen.—Western Doorway of ditto.—Plan of Church and Roman Remains found on Site of the Tolsey at Gloucester, with various Details. NOTES ON BOOKS.—Mr. Bruce's History of the Parish of Kilpatrick.—Mr. W. R. Lethaby's Leadwork, Old and Ornamental.—Prof. Thomsen's Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissei, by Prof. G. Stephens.—Rev. J. K. Hewison's Isle of Bute in the Olden Time.—Hampshire Notes and Queries	ILLUSTRATIONS.—Sign of St. Mary Magdalene.—Of St. Thomas of Canterbury (3).—Canterbury Bell Signs.—Walsingham Sign.—Of St. Kenelm.—Of St. Edward Confessor.—Of St. Fiacre. —Of our Lady of Roe-Amadour.—Of St. John Baptist.—Of St. James of Compostella.—Of King	237
Lethaby's Leadwork, Old and Ornamental.—Prof. Thomsen's Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissei, by Prof. G. STEPHENS.—Rev. J. K. Hewison's Isle of Bute in the Olden Time.—Hampshire Notes and Queries	Ends, by Arthur G. Langdon.—A Modern Stone Implement, by Edward Lovett. —On Recent Excavations at Cilurnum, by Hugh W. Young.—Dolmen des Pierres Plattes, Locmariaquer, by Admiral F. S. Tremlett.—The Fonts at Alphington and Stoke Cannon, near Exeter.—The First Monument erected to Lord Nelson, by Allan Macnaughton, M.D.—An Unexplained Feature in the Church of Walpole St. Andrew, Norfolk, by A. Needham Wilson, A.R.I.B.A.—Board of Works Vandalism in Ireland.—Discovery of Mediæval and Roman Remains on the Site of the Tolsey at Gloucester Illustrations.—Bench-ends at Launcells and Stratton, Cornwall.—Diagram of Lancashire Bowling Game, and Stone used.—Roman Street at Cilurnum.—Sculptured Slabs of the Dolmen des Pierres Plattes, with Plan of the Dolmen.—Font at Alphington, Devon.—Font at Stoke Cannon, Devon.—Monument erected to Lord Nelson.—South Pier of Chancel Arch, Walpole St. Andrew, Norfolk.—Hiberno-Romanesque Church on Innisfallen.—Western Doorway of ditto.—Plan of Church and Roman Remains found on Site of the Tolsey at Gloucester, with various	246
Park, Taunton.—West Gable of Kilmichel Church, Bute.—Interior of ditto.—Ground plan of ditto.	Lethaby's Leadwork, Old and Ornamental.—Prof. Thomsen's Déchiffrement des Inscriptions de l'Orkhon et de l'Ienissei, by Prof. G. Stephens.—Rev. J. K. Hewison's Isle of Bute in the Olden Time.—Hampshire Notes and Queries Illustrations.—Lead Pipe-head at St. John's College, Oxford.—Lead Cistern at Poundisford	264

NOTICE TO CORRESPONDENTS.

Communications to the Editor should be addressed to the care of the Publisher, CHAS. J. CLARK, 4, Lincoln's Inn Fields.

Every MS. should bear the Name and Address of the Sender.

All Contributions are attentively considered, and unaccepted MSS. are returned on receipt of stamps for postage; but the Editor cannot hold himself responsible for any accidental loss.

Contributions should be legibly written, and only on one side of each leaf.

All Business Communications, Subscriptions, Advertisements, etc., should be sent to the Publisher, CHAS. J. CLARK, 4, Lincoln's Inn Fields, W.C.

The Subscription to THE ILLUSTRATED ARCHÆOLOGIST is 10s. 6d. per annum, post free.

Cloth Cases for Binding Volume I will shortly be ready.

LONDON: CHAS. J. CLARK, 4, LINCOLN'S INN FIELDS, W.C.

